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A survey of band practice incentives and rehearsal techniques in California Central Coast Counties high schools

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University of the Pacific

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A SURVEY
OF
BAND PRACTICE INCENTIVES
AND
REHEARSAL TECHNIQUES
IN
CALIFORNIA CENTRAL COAST COUNTIES
HIGH SCHOOLS

by
Earl M. Alcorn

February 2

1940

A Thesis
Submitted to the Department of Music
College of the Pacific

In partial fulfillment
of the
Requirements for the
Degree of Master of Arts

APPROVED

J. E. Smith
Chairman of the Thesis Committee

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PREFACE

The author is indebted to many individuals for criticism and suggestions. Grateful acknowledgement is made to:

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Virginia L. Short, Supervisor of Secondary Music

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MAP OF SURVEY AREA

(California Central Coast Counties)

Pop.	County
474,883	Alameda
241	Alpine
8,494	Amador
34,093	Butte
6,008	Calaveras
10,258	Colusa
78,808	Contra Costa
4,739	Del Norte
8,325	El Dorado
144,379	Fresno
10,435	Glenn
43,233	Humboldt
60,003	Imperial
8,555	Inyo
82,570	Kern
26,385	Kings
7,168	Lake
12,589	Lassen
2,208,492	Los Angeles
17,164	Madera
41,048	Marin
3,233	Mariposa
23,505	Mendocino
36,748	Merced
8,038	Modoc
1,350	Mono
53,705	Monterey
22,897	Napa
10,598	Nevada

INTRODUCTION

One of the most difficult problems for students of the teaching profession is that of formulating the best classroom procedure to follow under actual teaching conditions. Almost universally, young teachers find that the transition between their graduate period of training and their first position involves such a realignment of ideas in this regard as to be highly discouraging.

In their graduate study these prospective teachers learn many practices which are helpful to the problem, but which many times are based on an ideal situation, or one so nearly so as to be foreign to the immediate picture. In music, for instance, they learn the necessity of having sufficient light in the room, of keeping the music in order and by itself, of insisting that students thoroughly clean instruments each time they are used and then put them away correctly. But in practice they may find a poorly-lighted room, or one, as this survey shows, having a processed ceiling but with glass on three sides, brick on the fourth and a cement floor--a combination which would make any brass section sound like a nineteenth century German band at a carnival. They may have a room with no place at all for music, or a brace of Eb alto players that throw their instruments at the cases and rush

in a mad dash to make that next class in the allotted
se minutes. All such experiences serve to give pause to
young teacher who has gone out with high hope of musically
lifting The Child. His pause is profound when he discovers
that more often than not The Child hasn't the slight-
wish to be uplifted; that the Thirst for Knowledge is
dly one of Mass Humanity's strongest points and certainly
its most obvious.

Another observation which bears out this line of think-
; is the common experience of professional musicians who
ter the field of teaching and find themselves lost in the
ze of complexities involved in the almost indefinable but
ry real gap between an idea and its pedagogy. Many times
ch men are failures, seldom due to their lack of knowledge
the subject but rather to their poor classroom technique
procedure.

Many of the outstanding Education departments today are
stacking the problem of applied pedagogy from the angle used
a this survey. They are bringing the actual experiences and
difficulties of teaching, as they function in practice, into
he classroom for detailed study. Such has not always been
heir approach. The emphasis has lain with content rather
han function; with ideals rather than actualities. The
esult has been technical and factual excellence on the part

tudent teachers, excellence amounting at times almost to
quosity. But over against this has been a lack of actual
cal experience, and an inability to translate materials
and into classroom procedure.

The purpose of this survey is to try to determine from
periences of Band Instructors in the field what practices
y have tried and found inadequate, which ideas they have
t and developed relative to the problems of student incen-
es and rehearsal techniques. It is well known that except
rare cases students in a modern school will not spend time
cticing for the sake of the Art. They must have some
onger incentive or reason. Every teacher must meet this
oblem. If he fails to solve it he is faced by a situation
which, due to the lack of outside music practice, much of
e accomplishment of the band period is dissipated literally
ernight.

Within the Central Coast Counties of California¹ may be
und almost all general types of public secondary schools in
ich band is a scheduled subject. Represented therein are:
senior high school, four year high schools both large (1200
tudents) and small (67 students), senior high and junior
ollege combination, grade school and high school combination,
Monterey, San Benito, San Luis Obispo, Santa Cruz Counties.

unity high school and junior college system, two small high schools with no bands.

Each instructor was interviewed twice: the first time to get physical details and direct incentives; the second time for his own classroom techniques. Buildings and grounds were inspected, and pictures of each school were taken for this survey. The constant aim has been to present each instructor's procedure in the light of his working conditions.

There are three general divisions to each report, the first of which may be called Setup. It includes general physical factors such as number of practice rooms, instruments in use, students in school and in band, schedule of class periods, instructor's schedule.

The second division considers the instructor's classroom technique or rehearsal procedure. The band director's rank as incentive number one need hardly be qualified; he is the most tangible evidence to students of what music can do (or might do!) to and for them. Hence, we feel that his method of handling both students and music is vitally important. To him goes most of the credit, or the blame, for the band's level of accomplishment, both musically and socially.

The third division deals with actual incentives to practice as used in the band. On this point, each instructor has his own ideas which he considers essential. Many, of course,

l be similar, but usually each will have at least one
ture not found in the others. It is not to be expected
t within a group of men engaged in the same profession,
h instructor would use an entirely unique set of incen-
ees. Rather, it is more to the point to see how similar
entives work out under different physical conditions.

Unusual problems encountered will be included wherever
ossible. At one high school, for instance, the band played
r a local function with previous understanding that dinner
s to be served to them. After the music was over, students
re told that all dinners had been sold and none kept for
em. Another time they were asked to play, then after play-
ig they were requested to buy their own tickets. These
amples are unusual, but they illustrate the point that
ifficulties do arise to confront every band instructor.

It is appropriate here to mention the personal calibres
f band instructors within the scope of this survey. The old
ime ranting, raving, baton-consuming individuals are fast
isappearing from the school, for which we may well be grate-
ful. In their places we find generally men and women young
n mind and spirit, active, considerate, objective in approach,
socially well balanced, personally neat and attractive.
Perhaps this change may be due to a different public attitude
toward music and musicians. Many modern artists have proved

the public that they can be top-flight musicians without sacrificing social balance. Probably the main reason may be a general public awakening to the possibilities of musical achievement for the average man.¹ Whatever the cause, the effect is entirely commendable. Incidentally, both the popularity and musical standards of bands in public schools have risen in direct ratio with this development.

Finally, our aim is to present a comprehensive picture of actual conditions in the field of band instruction. The experienced band director, particularly, will find such a survey very helpful. In order to broaden the scope of this survey, thus making it more authoritative, interviews were held with band directors at Livingston, Martinez, Modesto, Oakland, Sacramento, San Juan, Turlock, in California; and Reno, Nevada.² These are included in a special section entitled Selected Rehearsal Techniques, page 101.

Some of the material presented in this survey will not be new to instructors who have spent years in the field. But they will find many fresh, helpful, vital opinions and practices. To the beginning teacher whose problem is that of making the transfer from a situation in which he was the

See Conclusion, page 116.

See Footnote, page 101.

udent (the non-combatant, so to speak!) to that in which he has the reins in his own hands, we recommend a careful study of the many suggestions presented herein. They have been gathered from older and more experienced directors who have long since given up nice-sounding theories in favor of facts that get actual results in the classroom.

The text of this survey included under the headings: Rehearsal Techniques, and Incentives, is that given by the interviewed directors. Except for purposes of editing, it has been changed as little as possible. The writer's comments, if any, are indicated parenthetically or in footnotes.

In the Conclusion, however, the aim is to interpret material gathered in the survey, and to comment on outstanding problems in the field of High School Band Direction.

* * *

ARROYO GRANDE UNION HIGH SCHOOL
 San Luis Obispo County. Edward C. Brown, Director



SETUP

Arroyo Grande Union High School has an enrollment of about 300 students, of whom 35 are in band.¹ The scheduled day is six periods. Over half of the student body lives outside the city limits. The instructor's schedule, in order, is: orchestra, music practice period, band. Afternoons he spends at surrounding grade schools with classes in beginning band and orchestra. All band members are required to meet

¹ Unless otherwise noted, all figures given in this survey relative to enrollment of school and band, band instrumentation, schedule of classes, instruments owned, equipment and setup, apply to Spring semester, 1939.

with the instructor at least once a week, preferably during the second period.

The school owns: 1 flute, 1 saxophone, 2 mellophones, 1 baritone, 1 Eb bass, 2 BBb sousaphones, full percussion instruments.¹ The band meets on the new gymnasium stage which has been soundproofed and curtained. Acoustically the room is good, although there is some echo due to the size of the adjoining gym floor. When the floor is in use, however, the noise is terrific. Then it is almost impossible to give spoken directions at all. The instructor handles his band by sign language (which may not be such a bad practice for students to learn). Of course, the accompanying noise is anything but helpful. Three small rooms on one side of the stage, one on the other, serve as practice rooms, instrument and music rooms, instructor's office. Students may go to any of these and work out difficult parts in the music.

Instrumentation of the band: 1 flute, 10 clarinets, 3 alto saxophones, 1 tenor saxophone, 9 trumpets, 2 mellophones, 3 trombones, 1 baritone, 2 sousaphones, 3 percussion. Of this group one student takes private lessons regularly and practices daily. About half of the band practices 30 minutes daily under usual conditions; more on special occasions.

¹ Throughout the survey, this listing includes only band instruments, unless otherwise noted.

2

During regular band rehearsals the Moore, Step By Step Band Method is used as an exercise workbook.

REHEARSAL TECHNIQUES¹

Have the day's program well organized. A snappy routine during the period insures better work on everyone's part. Hesitancy here slows up the musical day and tends to promote disrespect and disorder.

Know the music. Have an accurate idea of what various instruments are supposed to be playing. This prevents asking students, "What do you have there?" Or again, "Don't you have dum-de-dum at that place?"

Talking, on the part of the director, is less vital than acting. The less talk per sound unit of playing, the better will be a rehearsal.

Leave tuning to the students whenever possible. In any event, do not spend too much time tuning.

In numbers which seem to demand working out difficult spots by section, watch carefully not to spend too much time with any one section of the band.

Have a definite understanding with the band as to just

¹ Throughout the survey, suggestions placed under this heading as well as those under Incentives, have been given directly by the Band Director.

when preliminary "tootling" stops and serious band rehearsal starts. In this case, that point is at the moment the director steps on his platform.

Violators of orderly rehearsal procedures which have been definitely established are suspended from band. This happened once in the case of a good drum-major who, the night before a performance, got the idea he was not going to follow classroom procedure but would do as he pleased. The time, incidentally, was only a few weeks before the Annual Fiesta, the big marching event of the year. The drum major was requested, definitely, to drop band--and he remained suspended for the rest of the school term.

A holier-than-thou attitude on the part of the teacher is dangerous. Be as friendly as possible (note the "as possible") with students; strive in every way to be liked by them.

A good-natured razzing often gets over a disciplinary or musical criticism in the best possible way, yet at the same time keeps the good will of students.

Be definite and fair with your requirements. Students should know exactly what the director expects of them, and that he will be fair with his requests.

Band membership should be viewed as a privilege. Do everything reasonably possible to keep it as such.

Music education today is a means of producing correct social attitudes--not virtuosos. Keep this in mind constantly; it will take the edge off a good many otherwise trying situations.

The grading system used at Arroyo Grande is a three-point card; Effort, Cooperation, Improvement in Playing. Every student is graded on each of these points, in order to help him better analyze his own work.

INCENTIVES

Festivals are excellent incentives to practice. Arroyo Grande takes part in three a year sponsored by the County Music Departments.

Hearing other groups is a good practice. This band heard the much-publicized Washington Junior High School Orchestra of Long Beach. The students were amazed--and stimulated to work harder themselves.

Performances of any kind are excellent. The band does considerable marching, yet also does concert work. It plays for assemblies, football games, County affairs, the Fiesta, the Christmas parade, local city meetings or various kinds, celebrations of different race groups within the area.

A merit system, often called a point system, is in use. Points are given for membership in either band or orchestra,

for solo performances, special orchestral work, librarian of the band, drum major and assistant, majorettes, officers of musical organizations, home practice. Points are deducted for unexcused absences from performances, unpolished instruments, leaving music or instrument at home, and other similar offenses. After one year's membership in either band or orchestra and with the accumulation of 1150 points, the student is entitled to an emblem. Each succeeding year he is given a bar if he again makes his 1150 points. A special award, a rest, is given for 2300 points made over two years. A gold pin is given at graduation for membership during the four years and attaining 6000 points.

The instructor dislikes the six period day; it hampers the music program a great deal. School activities and sports often conflict with band, too, when only six periods are available for the full high school schedule.

* * *

ATASCADERO UNION HIGH SCHOOL

San Luis Obispo County. George T. Stewart, Director



SETUP

Atascadero Union High School has an enrollment of 206 students, of whom 22 are in band. The schedule day is six class periods.

Instructor's schedule: special music, band, orchestra, girls' glee. Afternoon periods twice a week are spent in elementary instruction of instruments in outlying district schools; three afternoons are spent in the local grade school.

The high school special music class is for beginners. In addition to instrumental work, some music appreciation is

given this period. One semester of band is devoted almost entirely to marches and marching drill, for games and parades. Due to the number of beginners, orchestra is mostly a practice group.

Instruments owned jointly by elementary and high school:
 1 piccolo, 1 Eb clarinet, 4 Bb clarinets, 1 tenor saxophone,
 1 baritone saxophone, 2 trumpets, 2 mellophones, 3 trombones,
 1 baritone, 1 small Bb sousaphone, 2 Eb tubas, 1 string bass.

Instrumentation of the band: 4 Bb clarinets, 3 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 5 trumpets, 2 trombones, 1 bass, 5 percussion.¹

Atascadero's band was organized in 1937 as a joint group of interested students from both high school and elementary school. Altogether there are 40 players in band, of whom the 22 listed are from high school. One of the director's chief problems under such an arrangement, as might well be imagined, is in finding music more or less adaptable to such a wide span of age and ability. The director is pushing the idea of separate bands for the two schools--a change which is not only highly desirable but musically necessary to any

¹ All music classes have increased by 10 to 20 students this current year, 1939-40. Twenty-nine high school students are enrolled, adding an Eb and an alto clarinet, 2 basses, and 3 trumpets to the high school nucleus. "The band, however, still suffers from poor or elementary players mixed in with advanced players." (Director's statement.)

successful achievement with either group.

The band rehearses in one room in the high school plant. Five rooms are available for individual practice. No students study privately outside school, and save for occasional direction during the instructor's first period, there is no time for individual lessons during school hours.

A practice card system works successfully in the elementary school, but will not function satisfactorily for high school students.

A minority of the students practice outside school on occasion, which is probably to be expected where the band has been organized such a short time. A few students interested in "swing" music do most outside practice. With a department growing as rapidly as this one, the tradition of outside practicing should develop even more rapidly. Another step ahead would be the improved state of performance levels if and when the band is divided. As it is, marching and the annual San Luis Obispo County Festival are the only public appearances during the year. The psychology of this setup would be vastly improved by such a division, since as it is the junior members are probably playing "over their heads" most of the time, while senior members may feel they are spending their time on "ditties".

One point of interest might be offered here for readers

with an eye for the administrative angle. Students come to this high school from sections widely remote from Atascadero, some as far as 60 miles round trip, and over roads almost impassable in wet weather. So many school buses broke down or got stuck making these runs that the school built on the grounds regular boys' and girls' dormitories in which students from outlying districts are given board and room during the school week. The plan has saved money for the district, not to mention time savings to both employees and students.

REHEARSAL TECHNIQUES¹

Instruments usually are tuned by the instructor, due to the preponderance of beginners. The chord system of tuning is used, also.²

Sometimes the better students are given temporary charge of their respective sections, for practice purposes.

Each rehearsal should end at a good psychological pitch. One way to bring this about is to finish with a selection students know and like.

1 Throughout the survey, ideas presented under this heading are those of the director interviewed.

2 In this system, instead of having the entire band tune on one tone, usually Bb or A, the different band sections, playing together, will sound the root, third, fifth or octave of a chord such as Bb major. Thus, students learn to hear harmonic relations. (See Conclusion, page 118.)

Work when you work, play when you play.

Let the students know for sure that you are with and for them. If they really feel this, rehearsals will be improved.

Grades of R and S (recommending and satisfactory) are used. On the cards, also, is a space for grading Attitude.

The director's attitude toward his class and his work is tremendously important. Put yourself in place of the student you are criticizing or correcting. Try to correct him without making him mad. Think of the type of reprimand you would take, and like--or at least take!

INCENTIVES

Public performance is the best incentive. However, this band, due to its difficult membership spread, seldom performs in public at the present time.

A point system of music awards is used. It amounts, basically, to rewards and punishments administered according to an acceptable standard of social behavior. Enrollment in band, special rehearsals, special duties, count a given number of points. Over against them is a demerit scale for absences, dirty instruments, poor marching order and the like. Demerits can be made up by extra work. Point totals of a high order make the student eligible for the point award at the end of the year.

The instructor suggests the possibility of an organization within the music department to administer demerit and discipline penalties, as well as awards.¹ It might or might not work, depending on the situation at hand.

Students, particularly the younger ones, like to march. Neat marching bands, well-uniformed, appeal strongly to them.

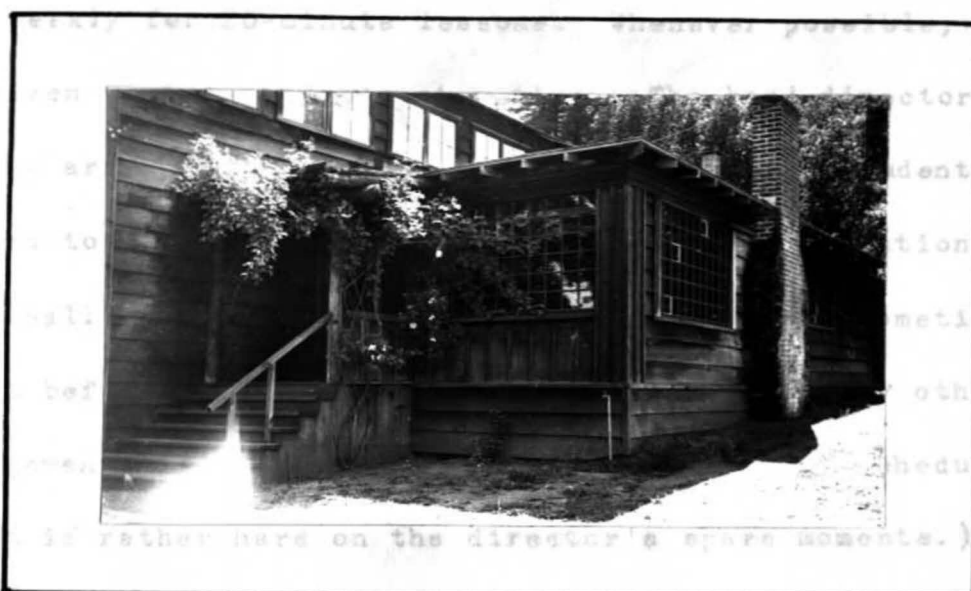
The scheduling of material things--charts, instruments, music--is important in a widely spread organization such as this. Students like to know they can find certain objects at certain places. (Ed. note: Don't we all!)

Small practice groups, the size and organization of the band itself, private teachers or personal instruction, all motivate students to work.

¹ See Pacific Grove report, page 61.

BOULDER CREEK JUNIOR-SENIOR HIGH SCHOOL

Santa Cruz County. Edwin F. Taylor, Director



SETUP

Boulder Creek Union Junior-Senior High School has an enrollment of 70 students, 20 of whom are in band.¹ The scheduled day is eight periods. Period schedule is unique in that the first period is an hour in length, while all the others are 40 minutes.² As many as possible of the required courses are scheduled in the morning hour period, with

¹ Band enrollment, 1939-40, is 25 students. In view of the fact that Boulder Creek had no band until Mr. Taylor went to the school in 1937, this is an excellent achievement.

² Period schedule, 1939-40: three morning periods of one hour each, 45 minutes for lunch, four 40-minute afternoon periods.

electives mainly in the afternoon.

All members of the band are required to report during school hours usually but outside of the band period, at least once weekly for 20-minute lessons. Whenever possible, these are given to two students at a time. The band director has a working arrangement with other teachers whereby students are allowed to come from classes such as physical education and study hall for the 20-minute interval. Students sometimes report before or after school and at noon, when any other arrangement is impractical. (This may facilitate scheduling, but it is rather hard on the director's spare moments.)

The band room is a small room on one side of the gym, and directly connected to it. It measures about 18 by 30 feet and is ample for the purpose. It has a wood floor, wood ceiling beams, wood wall between it and the gym; hence the acoustics are not badly distorted, although they are far from perfect, due to both the low ceiling and the smallness of the room itself. At one end is a small semi-closet which is used to store instruments and music. The instructor's desk is in a corner of the main room. A separate entrance, and a fireplace on one side, make things a bit more livable.

Instruments owned by the school: 8 clarinets, 1 alto saxophone, 4 trumpets, 2 mellophones, 2 trombones, 1 baritone, 1 sousaphone, 1 string bass, drums.

Instruments in band: 1 flute, 5 clarinets, 1 C-melody saxophone, 4 trumpets, 2 mellophones, 1 trombone, 1 baritone, 1 sousaphone, 1 string bass, drums.

Rubank Method for clarinets, Fischer Foundation Series, are used for beginning instrumentalists.

At the beginning of the term, students who use school instruments sign slips stating that they will put in outside practice on the instruments in return for free use of them. Since most of the band uses school instruments, many practice outside of school: a quarter of the band, 45 minutes daily; half, 20 minutes a day. The others practice only on occasion, which isn't often. The director suggests 45 minutes daily practice as the goal for each student in band. If students fall below a "B" grade in band, they are asked to bring a weekly practice slip signed by their parents, indicating the amount of outside practice they are doing. Failure to meet this ruling drops grades one point or level.

The instructor's schedule varies daily. In addition to band, he has high school, junior high, and elementary chorus classes; elementary orchestra which alternates with the chorus three times a week; and practically all instrumental students in any of the three levels. High school band and chorus both meet daily. A great many difficulties are involved in working out a schedule to accomodate both the

requirements and electives of two different levels of education.¹ In this case the administration is very partial to music and music education, which makes a tremendous difference in what otherwise might be an impossible situation. It is not in disciplinary requirements.

REHEARSAL TECHNIQUES

...a good idea, (Toscanini to the contrary.) It scares the Tune the band by section when this can be done easily. If it is too far out, individuals must be tuned. The high percentage of beginners in this band makes tuning more than usually difficult.

In a small school and with a small band, the director should not be too "persnickety". Students anywhere, particularly here, can accomplish only so much.² To insist on more merely defeats one's own purpose, besides setting up a sort of defeatist complex within the band.

Rehearse very little by section; only what is absolutely necessary to enable the full band to continue.

The director stops oftener than many, works out difficult

1 The 1939-40 schedule includes orchestra, T-Th, band M-W-F, in a morning hour-period. This lack of daily rehearsals is a distinct handicap, since pupils lose much during off-days. Some students who take both classes overcome this, yet the group as a whole is hardly balanced by these few. The director feels, however, that in view of scheduling difficulties, he is working about as freely as he could ask.

2 Compare this statement, by a director in a small school, with that by a director in a larger department; page 114.

places, goes on a few measurea until the next stop. He finds more frequent stops with full band are better than working individually or by section.

Students don't like too much "stepping-on". One can be too strict in disciplinary requirements.

Flying off the handle--letting one's temper get loose--is not a good idea, (Toscanini to the contrary.) It scares the majority of good students so that they do less, and it only pleases the disturbers by calling attention to them. The director found, too, that sometimes he criticized the whole band for something for which two or three students were really responsible. Besides being unfair to other students, this is also very poor music direction.

An argumentative frame of mind on the director's part is dangerous. Often it degenerates into a "'tis-'tain't" proposition. The teacher says a student did so-and-so, the student replies that he didn't--and the argument is on!

All giving on the director's part with none on the part of the student, is a musical stalemate. Students should be encouraged in every way to realize that it is up to them to cooperate if the band is to be successful.

Maintain a helpful attitude toward students, provided they are doing their best.

INCENTIVES

Performance offers the best incentive. This band plays for most school functions and many community activities.

Have plenty of music before the band at all times. Music should be hard enough to require real practice.

Uniforms add zest to a band. As soon as possible, after the band was organized, complete uniforms were ordered--and the band responded amazingly.

Although this school does not yet have it, a system of recognition at graduation, for musical accomplishment, would be highly advisable.

More practice rooms would help facilitate practice during school hours.

(For once, we find a teacher who likes his schedule! And note that it has eight periods, half of which are reserved for individual instrumental instruction.)

*

*

*

COAST UNION HIGH SCHOOL¹th period study can
San Luis Obispo County. Janet Baker, Director¹ regular-

Previously an orchestra



SETUP

Coast Union High School, located at Cambria, has an enrollment of 67 students, 21 of whom are in band. The schedule day is 8 class periods and a 40-minute activity period.

Instructor's schedule: Spanish II, music lessons, world history, study, activity period, Spanish I, two periods music lessons, girls' glee.² Glee club meets twice weekly; the

¹ Year 1939-40, Howard R. Goetsch, Director. daily; hence meets twice one week and three times the next week.

² Schedule, 1939-40, 3 periods lessons, study, orchestra-band, French I, 2 periods lessons, boys' P.E. and girls' glee, alternating. with band, as indicated in footnote 1.

other three days are lesson periods. Fourth period study can sometimes be used as a lesson period. The band meets regularly during activity period.¹ Previously an orchestra alternated with band, but it has been dropped from the schedule.² Once a week, boys' glee club meets during sixth period.

Band instrumentation: 3 clarinets, 3 alto saxophones, 2 C-melody saxophones, 5 trumpets, 1 mellophone, 3 trombones, 1 baritone, 1 Bb tuba, 2 drums.

School instruments owned: 3 Bb clarinets, 1 alto saxophone, 1 C-melody saxophone, 1 Bb cornet, 2 Bb trumpets, 1 Eb alto, 4 trombones, 1 baritone (euphonium), 1 Eb tuba, drums.

The band rehearses in the auditorium, which is of wood construction and acoustically well balanced. Off the sides of the stage are two small rooms which serve as music and supply rooms. The stage is raised above the floor level and is well supplied with curtains so that it may be used for rehearsals or programs. Besides the auditorium, three classrooms and the basement are available for practicing.

Students receive one-fifth credit for outside practice

1 Year 1939-40, band and orchestra alternate daily; hence band meets twice one week and three times the next week.

2 Orchestra has been put back into the schedule, 1939-40. It alternates daily with band, as indicated in footnote 1.

on instruments, in addition to full credit for band in school. This outside practice is graded just as are other subjects.

At the beginning of each year, parents are sent slips explaining the purpose and function of band, and requesting cooperation in the matter of outside student practice. In spite of the large out-of-town student population, one student practices an hour daily, four put in 45 minutes, 15 practice 20 to 30 minutes. During week ends all school instruments are in use. No students take lessons privately. However, every member of band is required to take one half-hour lesson a week during the year, to obtain his full band credit. Usually, students are scheduled for lessons during their study hall time. There seems to be no correlation between instrument ownership and practice.

Any student may bring any instrument to school and receive a lesson on it. One group of six guitar enthusiasts meets weekly for instruction and pleasure.

REHEARSAL TECHNIQUES

Due to the large number of student beginners or those nearly so, tuning is checked individually by the instructor. Afterward, group intonation is heard.

Rehearsal order is usually a familiar march, a new march,

then an overture or other number to be learned for the nearest program.

Sight-reading is usually done slower than regular tempo.

Most of the daily rehearsals are used for full band. Difficult spots are worked out during weekly lesson time. At the weekly lesson, each student is given a solo in addition to his orchestra or band music.

A practice card is due from every student on Fridays. It is to be signed by parents, and should indicate 30 minutes daily practice.

Rehearsals are carried on with as little vocal direction as is consistent with adequate direction.

Students are asked to get notes on the first beat, even if some or all of the others are missed.

Occasionally the director plays some of the parts on the piano or violin.

The director reports no discipline problems at all. (This situation, for a small high school, is unusual.)

The director intends to try some system of student conductors, using students who have ability and who know conducting beats generally.

INCENTIVES

Students who have begun instrumental study in the grade school usually have more incentive to do better work in band.

Band membership is an honor and a distinction in this high school. Because of this, the aim of students who have had any instrumental training at all, is to get into the band. Due, probably, to some previous unfortunate circumstances, incentives toward orchestral membership were just the reverse of band, as far as student opinion was concerned. Hence, it has been abandoned.¹

Performances include the County Festival, two local fiestas, about ten other appearances yearly besides all school affairs. The band marches for local games.

A music club has been formed. All members of music organizations are automatically members of the club. Pins signifying club membership are to be ordered very soon.

The Girls' League, an all-school organization among girls, gives service points for membership in any music activity subject, also for playing with orchestra or band for assemblies, football games, solos for any public function.

A point system of awards is being worked out.

¹ Restored to the schedule, 1939-40. See footnote 2, page 20.

GILROY UNION HIGH SCHOOL adequate lighting;
 Santa Clara County.¹ Edward Towner, Director



SETUP

With a school enrollment of 460 students, Gilroy Union High School has an 80-piece band. The scheduled day is six periods. The band is housed in a self-paid-for building, along with the choral department. Its setup includes a large band room about 40 by 60 feet with a high, soundproofed ceiling and processed walls, five adjoining small rooms, four of which are practice rooms with the director's office in the

- 1 Located just across the Monterey County line, Gilroy takes part in meetings and festivals of this area; hence seems to fall logically within the scope of this survey.

fifth. Windows along one entire side give adequate lighting; the conductor faces the windows. Black semi-circular lines representing seating arrangement are painted on the band room floor so that director, students, janitor, and others will know definitely where each group of chairs and instruments belongs. An extra-large instrument and locker room adjoins the band room and serves as a buffer between it and chorus classes; inside are spacious lockers, instrument racks, music shelves, uniform locker and other such equipment.

The school owns 1 flute, 2 oboes, 1 English horn, 2 bassoons, 2 alto clarinets, 2 bass clarinets, 4 flugelhornes, 5 French horns, 5 baritones, 6 sousaphones, full percussion. The department will not buy, nor does it like to own, any smaller instruments.

Band instrumentation is: 1 piccolo, 3 flutes, 2 oboes one of whom doubles on English horn, 2 bassoons, 4 Eb clarinets, 23 Bb clarinets, 2 each alto and bass clarinets, five French horns, 5 cornets, 6 trumpets, 2 Eb flugelhornes, 4 trombones, 2 baritones, 5 sousaphones, 2 string basses, 6 percussion.

The instructor's daily schedule is, in order: band section (21 students), orchestra, band section (42), band section (22). Last two periods are spent at three different elementary schools with classes in band and orchestra. A few

students in these band sections are not in the full band which meets each Monday evening. Home room period, weekly or oftener, is required for full band rehearsals.

No beginners are taken in the band; they must learn outside or in the elementary classes. No time, obviously, is available for school lessons, although occasionally the instructor will help students after school. No students study privately.

Nearly all students take instruments home regularly over week ends; average practice is about two hours a week, with some doing more.

The band plays for some school functions but does not march at the games. Instead, a "Pep Band" of 12 to 18 members on brass instruments and drums and wearing brightly-colored sweaters, practices and plays for these functions. A drum major in fancy dress leads this group.

Four or five yearly concerts are given by the band to raise money for trips, instruments, music, uniforms and other equipment. These concerts have succeeded to the point that the new building was built and paid for in full, not to mention new instruments that are a pleasure to see.

Students are required to buy their own band caps, trousers, white socks, and white shoes; the school supplies the rest of their uniforms. This practice is carried out to

assure the band of each student's "evidence of good faith." Those who want easy credits and others who might come in for a week or a semester and then drop, are thereby eliminated.

REHEARSAL TECHNIQUES

Students tune their own instruments. Tuning the fundamental does not assure intonation, since instruments can be blown out of tune.

Sight reading is stressed more than usual. Some new selection is given out and read almost daily.

Hard sections in the music are rehearsed together; difficult parts are left to students to work out at home.

Rehearsals are carried on until the bell rings. This prevents anticipating the stop. Instruments may remain on the floor by chairs, and music on the stand.

Students are not excused from home room rehearsals for any other activity. This rule is ironclad, if band membership is desired. In faculty meetings, the instructor heads off any attempt to place study requirements in that period. If other clubs meet then, students must make their choice.

Regarding mistakes in notes, students are constantly advised not to sneak in when they play. They are to play their best always; make solid mistakes and let them go by.

If the instructor finds that he is shouting or pounding

to get attention for a comment or announcement, he just sits down at a chair back of his stand and waits. Older band members know this technique and proceed to "shush" the others. The director tells the students quite occasionally, and in no vague or indefinite terms, that he won't spend energy and time trying to out-shout them.

A certain amount of "tootling" is inherent in the situation. Allow the students that freedom.

Discipline problems are kept to a minimum by barring undesirables. Uniform requirements cut out many of this type. Beyond that, students who evidence neither real interest nor sufficient intelligence are programmed elsewhere. In short, entrance requirements are kept high.

Other discipline situations are passed over to the students when possible. When one student won't practice at home, thereby keeping the level of his section low, the instructor doesn't fuss with that section. He places that person between the students in the section and their objective, and the students condemn him. In one case, on a Monday the clarinet section was poor. The director turned to it and said, "One clarinet was left here over the week end. Whose was it?" And the students picked him out!

Don't adopt any mannerisms. Lack of sincerity is quick to show, and is not well liked.

Have no pets. A band should be a democratic institution as far as director and member relations go.

Show your appreciation for good work. The band will work harder for you if you do.

Keep the prestige of the band high. In this band the students are proud of their membership, of raising their own money. They are enthusiastic about the organization. (Two of the members were present during the second interview; they bore out this statement in full.)

Grades are given according to merit. Since the F and D students are eliminated, grades average at least B. Native ability, when high, must be kept improving to get good grades.

Open competition for chairs, often called the challenge system, is not used, although any student may try the parts necessary for a better place at any time. The instructor feels that competition usually narrows itself down to two or three; the others, always beaten, get used to that and don't make as much effort as they would otherwise.

INCENTIVES

The instructor's personality is the strongest determining incentive.

Trips, contests, places to go, always stir up added interest in the band. (Gilroy's band room has on display many

plaques indicating prizes in various State and National contests.)

See that students have a good time on their trips.

Public appearances in general are good incentives. This band gives four or five concerts a year, besides playing for various other activities and parades.

Flashy uniforms add to the zest of band membership.

Ownership of smaller instruments is required. The instructor finds a direct relationship between this and the quality of work. Student attitudes today are strong on "getting"; weak on "giving". A financial stake in an instrument assures more interest. When Mr. Towner came to Gilroy, the department owned three clarinets, two trombones. They were always out of order, were mistreated by students, cost the department one or two overhauls yearly. Finally, five freshmen of promise were found and the instruments given to them on condition that they take band for four years and keep the instruments in shape meanwhile. The results were so satisfactory that no small instruments have been purchased since that experience.

A Community Band Parents' Association is prominent in Gilroy and functions actively, promoting concerts and general community interest.

A six-period schedule, provided the band can meet

together daily, (which is not the case here) is the shortest possible number of periods which will allow music department effectiveness.

For a steady band membership, active elementary school feeders are essential. Often this is difficult to achieve, but energy spent in its direction will bring rich rewards.

* * *

GONZALES UNION HIGH SCHOOL

Monterey County. Earl M. Alcorn, Director¹



SETUP

Gonzales Union High School has an enrollment of 223 students, of whom 25 are in band. The schedule day is six periods of 55 minutes each, plus a 15-minute advisory period daily at the opening of school.²

Instruments owned by the school: 1 Eb clarinet, 1 Bb clarinet, 1 baritone saxophone, 2 mellophones, 2 trombones, 2 baritones, 1 Eb tuba, 1 Eb sousaphone, 2 BBb sousaphones,

1 Year 1939-40, Stephen Butler, Director.

2 Schedule for 1939-40, seven 50-minute periods daily.

bells, drums.

Instrumentation of the band: 2 flutes, 4 Bb clarinets one of whom doubles on Eb, 4 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 3 trumpets, 2 mellophones, 2 trombones, 2 baritones, 2 BBb sousaphones, 2 drums.

Instructor's schedule: Advisory, social English II, orchestra,¹ social English II, glee club, instrumental instruction, band.

Since the six-period schedule made it difficult for students to sign up for instrumental instruction as well as band, work in that period was given to students who could make arrangements to come to the music room during the study time of their other class periods.² This system really discriminated against the better students who gave all their study time to the class subjects.

The arrangement of classrooms at Gonzales is unique. Each department is housed in its own bungalow-type building. There are ten of these department buildings in addition to the shop, auditorium (gymnasium) and adjoining boys' and girls' shower and locker rooms. Nine of the small units are

¹ Class did not materialize. A ten to fifteen piece orchestra had been scheduled each year previously.

² Last year study halls were abandoned in favor of supervised study periods the last 20 minutes of each class period. The 1939-40 seven-period schedule restores study halls.

placed in front of the auditorium in three rows with lawn and sidewalks between them. They measure about 20 by 35 feet in size. Each one is equipped according to the classes using it. Due to land requirements, such a system could hardly be used in a city. It is almost ideal, however. There are no fire hazards, no hall noises. Eye-appeal of these well-landscaped units is unusually strong. Separate units tend to isolate such classes as band and shop from others, although probably no more than in a large school building. Incidentally, this high school was paid for as it was built!

The band is housed in a unit of its own.¹ In periods when one of the other rooms is not in use, students may be sent to these rooms to practice individually.

REHEARSAL TECHNIQUES

The band is tuned individually every day, and by section every other day or so. However, by stopping the band at any point of simple or complex harmony and letting students adjust tones to fit chord placements, it is easily shown that such tuning is only approximate. Unison voices are also held, together, to show what is required in the way of accurate listening and tone adjustment. This applies more to the

I See picture, page 32.

inner parts, tenors and basses than to the solo parts which usually will be heard by the band, anyhow. Intonation (the sense of relative pitch) is constantly stressed as being fundamental to any artistic musical performance. Further, all students must be aware of their own intonation on every note, if a fine performance is to be obtained.¹

The director does not put music before his band to keep them busy. He believes that unless they are playing with a goal in mind, a rehearsal is worse than useless.

Equally important and perhaps more difficult is volume balance in a band. The director constantly points out to students that if they cannot hear other instruments, individually, even in fortissimo passages, they are breaking the balance of the band. Obviously, no instructor can signal volume to each instrument; it is fundamental for good ensemble playing that students learn to judge for themselves.

A smooth, mellow tone is imperative. Brittle, harsh, pinched, flattened, or otherwise distorted tones do not blend. Students are asked on occasion to produce a faulty tone, then play the same tone with full resonance, for comparison.

Watch the stick! This is vital to good band work.

When a student is working, and profiting by his own

¹ See Conclusion, Tuning and the Sense of Pitch, page 117.

mistakes as well as teaching suggestions, the director is careful to be impersonal with his criticisms. A good mistake is far better than a timid, fearful approach.

It does not pay to keep giving another chance to a student who is obviously looking for trouble. Regardless of a temporary instrumentation weakness, the director always gains by eliminating such a student from the band.

Sometimes a director finds he is forcing the situation too hard. A bit less pressure often accomplishes more.

The ability to do work easily is well worth developing, especially during trying rehearsals.¹

INCENTIVES

Grades, for some students, constitute an incentive toward better work. But they are not as vital to the majority as might be expected.

Trips to concerts, as well as band performance events, are incentives. The director took students of the department to San Francisco, Watsonville, and San Jose at different times to hear symphonies, operas, or concerts.

This year, students who made A grades during the entire year were given band sweaters. The idea was well received.

¹ See Conclusion, The Ability to Relax, page 133.

Solos, duets, trios with band accompaniment are used to good effect, both during the rehearsals and at concerts. Most students respond enthusiastically to a chance to play a solo with the band, even if only during the rehearsal period.

Although it is yet to be accomplished, an organization of band parents would be an excellent idea in this community.

The instructor feels that a band club would work out well among the students, and plans to get one organized for next year.

* * *

GONZALES UNION HIGH SCHOOL

Monterey County. Earl M. Alcorn, Director¹



SETUP

Gonzales Union High School has an enrollment of 223 students, of whom 25 are in band. The schedule day is six periods of 55 minutes each, plus a 15-minute advisory period daily at the opening of school.²

Instruments owned by the school: 1 Eb clarinet, 1 Bb clarinet, 1 baritone saxophone, 2 mellophones, 2 trombones, 2 baritones, 1 Eb tuba, 1 Eb sousaphone, 2 BBb sousaphones,

1 Year 1939-40, Stephen Butler, Director.

2 Schedule for 1939-40, seven 50-minute periods daily.

orchestral instruments; period five, orchestra and band each twice weekly with assemblies and other meetings averaging once a week; periods six and seven, instrument groups of 13 and 12 students respectively.¹ These four high school classes include all students in both band and orchestra, as well as a few not in either at present, due to beginning status or lack of schedule time. Orchestral and band instruments are mixed indiscriminately throughout the four periods, thus making difficult any separate rehearsal plans for either, not to mention lack of suitable repertoires. The full band rehearses weekly on Wednesday evenings.²

Instruments in the band: 19 clarinets, 1 saxophone, 15 trumpets, 2 Eb horns, 4 trombones, 2 baritones, 2 basses, 5 drums.

Instruments owned: 1 piccolo, 1 flute, 5 clarinets, 1 French horn, 1 bassoon, 5 mellophones, 3 trombones, 1 baritone, 4 sousaphones, 2 double basses, drums.

No students take private lessons. Individual help is given, when possible, during class periods.

1 Due to his insistence, the instructor's schedule for 1939-40 includes a period for orchestra and two periods for band. Band enrollment has risen to 60.

2 Some of the data included in this paragraph does not apply as of 1939-40. It is given, however, to show working conditions previous to this date.

About ten members of the band practice at home over week ends. The others do no outside practice except possibly just before concerts or trips. The large school bus membership makes difficult taking home any but the smaller instruments. Instruments have been damaged, due to careless handling, both in buses and on the school stage. (There is no locked instruments room at school.)

The band rehearses on the auditorium stage. No practice rooms are available at school for individual work. One small room beside the stage serves to hold some of the music equipment and supplies; the rest is left standing on the stage itself or in a corner.

REHEARSAL TECHNIQUES

The instructor must know music well enough so that students respect his ability.

Give definite musical criticisms; for instance, say "C-sharp" rather than just "Sharp that note".

Very little section rehearsal is done during full band rehearsals; it takes too much time and can be done in class.

Ask little solo playing. Students play with more courage in groups.

Less talk and more playing is advisable. When one does

give a spoken criticism, put it in as few words as possible.

Don't be too fussy. Overlook musical flaws sometimes.

Keep the band busy--on good music.

Students often like difficult music--music they have to fight to play. Music must be within their eventual reach in this connection, however.

Do not spend a whole period on one number.

The band is tuned from first clarinet (the oboe is less reliable) both individually and by section, and usually in both octaves and fifths.

With regard to discipline, it is better to be too lenient than too strict. One suggestion for students who "cut up" or get "smart", is to ask them to play their parts alone.

The instructor has a printed list of ten rules, written in comic vein, to which he refers frequently. (Similar lists are available from most school music supply houses.)

A good-natured approach is valuable. Do not be "cold". "Don't be an old crab." The more liberal one can be, and still maintain discipline, the better will be the response.

INCENTIVES

Grades are excellent incentives. Students will work hard, usually, to get preferred marks in school.

Students like to go places and show off. Meals and fun

on trips add to the band's spirit. This band goes to as many festivals, contests, and other such engagements as possible.

Variety shows, such as imitation radio amateur hours, Major Bowes hours, and the like are featured by the band. It occasionally sponsors school dances.

Up to this year, the broken period schedule for band has made work very difficult. Students, since they rehearsed together so rarely, failed to have that group feeling so necessary for consistent improvement. With the change in schedule, however, conditions in this respect have improved noticeably almost from the first day of the new term.

Another difficulty has been that since so many members of the band live far from Hollister, it is hard to schedule any evening or afternoon rehearsals or even performances. Students have work or chores of various kinds at home which demand their attention until so late that a trip into town is nearly impossible.

to activity period. A large majority of

are from out of town.

instruments owned: 1 flute, 12 Bb clarinets, 1 each of

alto, * tenor, baritone * saxophones, * 1 trumpet, two

alto, 3 saxophones, 2 Euphoniums, 1 tuba, 2 sousa-

phones. All school instruments are in use, and

are on a waiting list.

Instrumentation of band: 1 flute, 10 clarinets, 6 saxo-

KING CITY UNION HIGH SCHOOLS, 2 trombones,
 Monterey County. Carl F. Von der Mehden, Director



SETUP

King City Union High School has an enrollment of 294 students. Band membership is 40. The schedule day is six periods and a 35-minute activity period. A large majority of the students come from out of town.

Instruments owned: 1 flute, 12 Bb clarinets, 1 each of soprano, alto, tenor, baritone saxophones, 1 trumpet, two upright altos, 2 mellophones, 2 trombones, 1 tuba, 2 sousaphones, percussion. All school instruments are in use, and there is a waiting list.

Instrumentation of band: 1 flute, 10 clarinets, 6 saxo-

phones, 8 trumpets, 2 Eb altos, 2 mellophones, 2 trombones, 1 baritone, 1 tuba, 2 sousaphones, 1 string bass, four percussion.

Instructor's schedule: Activity period, beginning orchestra, music beginners (12) or supervised practice, advanced orchestra, vocal instruction, band, optional instrument student groups. The activity period is used for individual help or for group coaching. The last period, an experiment this year, developed a six-piece dance orchestra, four accordion players, six guitar and mandolin students playing cowboy music, besides individual practice for students unable to come any other time.

Only one scheduled period of music is allowed any student. Hence, those enrolled in band have to make arrangements with other class teachers if they are to be able to get individual help during school hours.

As to building and room equipment, the setup is excellent. The music and art departments are housed in a separate building of their own. The band rehearsals are held in a large room which is acoustically very well built. It is about 36 by 48 feet in size, has sound-absorbent material on the walls. The ceiling is cathedral-type arch construction, very high and artistically finished. Six small sound-treated practice rooms are built along the halls, while six other

nooks are available for individual practicing. In this same building is a small little-theatre, seating on stepped-up levels fifty to seventy people, and with a small but adequate stage elevated about two feet above the floor level.

Outside practice is highly recommended, but it cannot be demanded. No check is kept, therefore, on practice time; except, of course, as it shows up in regular band performance. No students study privately outside of school. The director estimates that seven or eight students take instruments home fairly regularly and put in 30 to 40 minutes of practice daily. Half take instruments over week-ends, averaging an hour each. Others practice outside of school occasionally, for concerts, trips, and the like. There seems to be little difference in interest between students working on school instruments and those owning their own. As is quite common in the school situation, students who need help the most don't (or won't) come for it.

REHEARSAL TECHNIQUES

To save time, tuning is done by sections in combination.

The day's program should be organized so that students feel at all times there is a reason for rehearsals. Ordinarily, the opening number is a familiar march which is followed

by exercise material. The main numbers follow.

Style and interpretation are two points most stressed.

On hard numbers or spots, if it is impossible to work with the full band, some section rehearsal is done. Otherwise, just as little work without the full band as is possible, is the usual procedure.

Don't individualize. Be cautious in picking out one particular student for criticism.

(The director has a percussion wood-block fastened to his stand, the use of which might make getting started somewhat more musical.)

Student leaders for different band sections often work well when the director is called out on occasions.

Trouble-makers in a band are many times the result of misplacement on instruments. Students often have no particular aptitude for certain instruments, yet try to play them anyhow because of parental pressure, or perhaps because of association with a chum who plays such an instrument. The director constantly tries to spot these situations and shift students to instruments of their own choosing and ability. The results have been surprisingly good.

A well organized daily program (mentioned above) tends to keep students working and hence out of trouble.

Effort spent toward achieving student discipline control

is well worth while.

Be cautious of directed criticism. Corrections often get best results when they are made privately.

Get some fun out of it!

INCENTIVES

Performance, again, rates at the top for incentive. This band makes 20 to 30 public appearances a year outside of the games. It plays for school clubs, student body meetings, community affairs of all kinds.

Many times the full band does not appear. Instead, a brass, clarinet or saxophone quartet may work up a few numbers well enough to play in public. Instrumental trios and other small groups, occasionally a solo, or 12 to 15 members of the band, very often appear in public. As many students as possible are included in these groups.

Competition among students for chairs is used successfully. During the first two weeks of the Fall term, it occupies the center of the program. This competition is based on two points: prepared playing, and sight reading. Throughout the first semester periodic tryouts are held; by that time the chairs become relatively stable although positions are never considered fixed.

Some suggestions for small schools that may be worked out here:

- 1 Have regular monthly concerts throughout the year.
- 2 If schedule and student enrollment permit, first and second bands would be best.
- 3 Exchange concerts between schools would provide excellent incentives to the band members.

* * *

MONTEREY UNION HIGH SCHOOL

Monterey County. Frank A. Young, Director



SETUP

Monterey Union High School has an enrollment of 973 students, of whom 89 are in advanced band and 34 in second band. The schedule day is seven 45-minute class periods.

School instruments owned: 4 flutes, 2 oboes, 12 clarinets, 2 bassoons, 1 C-soprano saxophone, 2 tenor and 2 baritone saxophones, 4 French horns, 4 upright altos, 7 mellophones, 3 trombones, 4 baritones, 4 sousaphones, percussion.¹

Instructor's schedule: science; boys' chorus; beginning band, section I; advanced band; intermediate orchestra;

¹ Mellophones used only in beginning band sections.

beginning band, section II; advanced orchestra.

Band instrumentation: 2 flutes, 2 oboes, 28 clarinets, 2 bassoons, 4 alto saxophones, 3 tenor saxophones, 2 baritone saxophones, 10 trumpets, 5 French horns, 4 upright allos, 9 trombones, 4 sousaphones, 7 percussion.

Band rehearsals are held on the large stage in the old gymnasium. It has been well provided with curtains to render acoustics reasonably good. The stage is large, but none too large for a ninety-piece band. Two small rooms, one on either side of the stage and extending almost its full depth, serve as director's office, music, and instrument rooms.

Each student in beginning band section is given instruction by the director at least once weekly and twice if possible. In these groups there is no class work the first semester; all time is devoted toward a thorough instruction in fundamentals of instruments and music. The second semester these groups spend two days a week as class bands, still go on with individual work the other three days. Individual lessons continue throughout the year, but during the second semester they are more spaced out. Rubank, Standardized Method Book is used generally, together with Hetzel, Clarinet Method for beginners. Every student has his own method book, so that no music mixups are possible.

The advanced band meets occasionally at night for

rehearsals, in addition to class time, during the Fall semester. Spring term schedule, however, includes two 2-hour night rehearsals a week. All band members are required to attend. The instructor admits he accomplishes more in these evening rehearsals than at any other time. Students do not have the thousand and one little distractions then, nor has the director. In addition to all scheduled rehearsals, about ten percent of the band does outside practice.

REHEARSAL TECHNIQUES

The band is tuned individually by the instructor, since absolute accuracy of every student is not obtained in group tuning. Yet, the director insists that students constantly listen to their own instruments. Watch the saxophones; they are often out of tune.

Students get their own music from a rack as they come in; this saves time both for the band and for anyone who would otherwise have to take care of this job.

The director has an understanding with his band that when he steps on the podium, quiet is expected.

Lesson plans were tried for a time and then abandoned due to the lack of flexibility. No director can tell in advance whether he will spend five minutes or seven minutes on a particular spot; it all depends on how students are

working that particular day. Often it happens, too, that some section in the music which looks simple to the director, turns out to be very difficult for his band.

The daily rehearsal program is varied for the sake of musical variety, but always there is a definite objective ahead toward which director and band are working.

Musical standards for the band are set at the beginning of the year. Students who cannot or will not work toward them are dropped.

When sight-reading a new number, the director does not usually take it up to tempo. This is a question of choice. There is no point in tearing through a band arrangement of Tschaiowsky or Wagner if only a dozen of the students can even keep the place. On the other hand, sight-reading done at the band's top limit of ability is excellent procedure.

Quiet direction usually produces best results, besides promoting the respect of the band personnel.

After it is first distributed, every new number is played through, section by section, by the entire band. During the process of rehearsing it, however, the director works by separate band section.

Get rid of the "tough eggs" in the band!

A general whip-cracking takes place quite often, in order to raise individual and group efforts.

If at all possible, make humor of situations. At times, personal cracks sometimes snap a student out of his lethargy. Since there are scarcely two situations alike, one can hardly generalize here. The humorous approach, however, is almost always advisable.

When some student does or says something funny, laugh with the others, particularly if you can't get over something better in return. One student this director had was a natural comedian; he said and did things which at times put the band, and the director, in "stitches" of laughter. The situations were really funny, and the level of humor was high. Right then the director learned to laugh with his students!

Don't try to force students; it accomplishes less, actually, and most of all it is too hard on the teacher. Students are in band for fun. It is a director's business to steer or direct them, not to drive them.

One suggestion to teachers themselves was made here. It is rare that a teacher in music or any other field has equal ability in all branches of that field. In fact, such ability would be almost beyond normal human achievement. (And we are hardly concerned with the genius level in this survey.) The expert band director may also be a good orchestral director or a good choral instructor. However, he will do well to spend only a reasonable amount of time on divisions of the

art which rate high but not in that first-place spot with him. To do otherwise is to dissipate one's energy in so many directions, no one of which may be at top-notch level, that he has none left for himself. It might be summarized briefly thus: one has only so much energy; he will be wise to direct it intelligently.

INCENTIVES

Owners of instruments seem to do better than do users of borrowed instruments. They excel in giving them better care.

All during the Fall semester, regular competition for band positions takes place each two weeks. Regular band music is used.

All rehearsals should be conducted with a definite objective in view. It may be a concert, a festival, an out-of-town date; it may be an immediate objective such as learning the selection. But in any event, have a definite goal.

Plenty of good music literature should be on hand, such of it beyond the immediate accomplishment of the task. This does not mean it is to be out of sight, however.

Playing for other schools, exchange concerts, are fine incentives. Students like to "show up" music organizations from other schools.

Festivals based on competition have had a detrimental effect on members of this band. The director is set against entering them again, under present arrangements.¹ In place of competitions, festivals of a non-competitive nature are highly desirable. Students are there to enjoy, to learn, and to have a good time. Such festivals offer the best of incentives.²

For service in band or orchestra, students are given a block award, a music lyre. Each added year in the group, with good service, adds one string to the lyre.

The real aim--the goal--of music education in our secondary schools today is appreciation. A few students may go on to more advanced study, but their number is far below the majority who will enjoy life more because of having played in the band during their high school years. The director, even in the most serious rehearsal, should not lose sight of this fact.

1 We wonder if there isn't a possible psychological conflict between these two statements and the one just preceding?

2 See Conclusion, Competitions and Festivals, page 122.

PACIFIC GROVE HIGH SCHOOL
 Monterey County. J. F. O'Hanlon, Director



SETUP

Pacific Grove High School has an enrollment of 433 students. Band membership numbers 46. The schedule day is six periods.

Instructor's schedule: band, instrumental instruction, instrumental instruction. Afternoon periods he spends at the grade school with instrumental groups.¹

The second period class, instrumental instruction, has 17 students; six clarinets, one each of flute, oboe, cello,

¹ We visited one of the grade school classes and found over twenty violin students enrolled in one group.

string bass, bassoon, bass clarinet, three drummers. In period 3 are six students; 2 horns, clarinet, tuba, trombone, baritone. Work in these periods is segregated according to instrumental types as far as possible, although it is obvious that such an instrumental combination would be hard to handle together, particularly since there are fourteen beginners in these two periods. Lessons, if and when possible, are handled by group since the schedule permits no time for individual work. Method books used are: Lazarus, Clarinet Method; Klosé, Clarinet Method; Griffen, Foundation to Band Playing; Wagner, Foundation to Flute Playing. About half of each period (2 and 3) is given over to working on regular band music. Either period gives the students one full credit. No outside practice is required, although it is highly recommended (as usual throughout this survey).

Instruments owned by the school: 1 flute, 1 Eb clarinet, 7 Bb clarinets, 2 oboes, 2 bassoons, 1 bass clarinet, 2 French horns, 1 mellophone, 2 baritones, 2 string basses, 3 tubas, percussion.

Band instrumentation: 3 flutes, 2 Eb clarinets, 12 Bb clarinets, 2 oboes, 2 bassoons, 2 alto saxophones, 1 tenor saxophone, 2 bass clarinets, 5 trumpets, 2 mellophones, 2 trombones, 2 baritones, 1 sousaphone, 2 string basses, five percussion.

The band rehearses on the very ample stage of the new auditorium. Back of this stage, running its full width and directly adjoining it, is an addition in which most of the individual and section rehearsals meet. It is divided into one larger room, two smaller practice rooms. The larger room, about 18 by 30 feet in size, is used as instructor's office, music room, instruments room as well as rehearsal room. Cabinets have been built along the walls for music and instruments. The stage is well curtained, and the rehearsal rooms are built of sound-absorbing materials.

About half the band does outside practice, 15 minutes to an hour each daily. The others practice only occasionally or not at all outside of school.

REHEARSAL TECHNIQUES

The instructor does not tap for attention; he stands quietly, holds up his baton. He found that tapping and noise increased in direct ratio.

Do not get up in front of the band until you are ready to start. Approach the class with an idea, then go ahead and carry it out.

No playing must take place while corrections are being made, or numbers changed. If a student pushes this rule too

far, he gets a zero for the day.

A tuning-up book is used daily for intonation.

Students are responsible for their own music folders; each student has a part for every selection.

Don't make too many corrections in one day. It is tiresome for students, and the benefits decrease proportionally to the number of corrections.

No one thing is always the solution to any problem!

It is the director's business to oversee training both of individual members and of the band, despite the fact that little daily time can be given to personal situations.

Developing the sense of pitch is basic. If students know when they are out of tune, they can tune during playing.¹

This group has a personal antipathy for waltzes, apparently for no particularly good reason.

Advanced students often "shush" the others when attention may be wandering from work at hand.

Unnecessary or loud talking is taboo. Discipline can be carried too far, however. If too strict, it prevents getting free, easy work from students.

There are always some irresponsible members in a band, but usually students like to have the teacher share

¹ The development of this type of self-correction by students is emphasized by Frank Mancini of Modesto. See page 104.

responsibilities with them. The student-awards committee (see next page) is a good example.

Students are not interested in the teacher's musical past. Unless it can be brought in humorously, it may well be avoided. They like to do things their way, not your way!

Be fair with your class; members will give you better work in return.

Two all-too-common teacher attitudes are very poor policy: one is to frighten the life out of the students; the other is to approach them too much on their own level. Either attitude on a teacher's part will inevitably reverberate unfavorably. The wise course lies between these extremes.

INCENTIVES

Public appearances of any kind rate high as incentives. The band played, this year, for two concerts, the Festival, two community affairs, all high school games, the school Hi-Jinx, besides several smaller appearances. Usually it goes to the State Festival as well.

Personally-owned instruments result in better outside practice. No students study privately, however.

Chair positions are contested in this band, with fair results. Some students react adversely toward losing

continually.

A block letter award is given for advancement. It is based on two points: perfect attendance, excepting only sickness, at both daily rehearsals and public performances; and general advancement, cooperation, study, and other such points. It is awarded by a committee of five students together with the instructor. This committee is appointed, one member from each class, by a band manager who in turn has been elected by the students of the band. This large measure of student responsibility has worked so well that the instructor has suggested several times that he be left out of the committee entirely; as yet his suggestion has not been accepted. Eleven block letters were issued this year. The director points out that in each case the committee's decisions were highly impartial and absolutely fair.

Recognition of students' work, while not an incentive for everyone, usually works out as an excellent motivation source.

Solos with band accompaniment, as well as solo work for outside performance, are incentives to a certain extent.

The director sides with those who say competitive festivals are better incentives for students than non-competitive gatherings.¹

¹ See Conclusion, Competitions and Festivals, page 122.

Some outside practice requirement, if it could be enforced reasonably, would result in far better high school band work. The director also suggests that the six-period day is very detrimental to the best achievements of a music department.

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PASO ROBLES UNION HIGH SCHOOL

San Luis Obispo County. William Thurlow, Director



SETUP

Paso Robles Union High School has an enrollment of 353 students, 24 of whom are in band.¹ The schedule day is six periods.

Instruments owned by the school: 1 flute, 1 clarinet, 1 tenor saxophone, 1 baritone saxophone, 1 trumpet, 2 mellophones, 2 trombones, 1 baritone, 1 Eb sousaphone, 2 BBb sousaphones, drums.

Band instrumentation: 2 flutes, 4 clarinets, 2 alto

¹ Enrollment in band, 1939-40, 30 students.

saxophones, 2 tenor saxophones, 1 baritone saxophone, four trumpets, 2 mellophones, 1 trombone, 1 tuba, 1 sousaphone, 3 percussion.

Instructor's schedule: band, instrumental instruction, orchestra. Afternoon periods are spent in elementary schools. The instrumental instruction class is a group of 15 beginning students. Lockhart's Beginning Band Method, together with easy band numbers, are used.

In the grade schools the director has one band of 57 pieces, three orchestras besides beginners on various instruments. Fischer's Foundation Playing is a text for both brass and string groups.

The band rehearses in the high school auditorium pit, or on the stage. Two very small rooms on either side of the stage are the only space available for instruments, music, director's materials. Acoustics of the auditorium are satisfactory, so that rehearsals are not bothered by too much off-side resonance.

Four members of the band practice daily outside school. About half of the others practice only occasionally. None of the band studies privately.

Performances include school rallies, basketball and football games, a mid-winter concert together with the orchestra, an Education Week program, three civic marching affairs.

Most members of this band do not like marching.

REHEARSAL TECHNIQUES

Directions are often given while the band is playing, rather than after stopping. The director believes in keeping students working intensively. "Play until they drop!"

Rehearsal of difficult parts is done by section, with the rest of the band following their own scores.

Except on rare occasions, students do their own tuning. Group exercises are used as warm-ups at the beginning of each period.

Very rarely does the director leave his stand and walk back to that of a student. It wastes time, besides subtracting a bit from the musical prestige of the instructor if it is done very much.

Rest values are stressed; usually they are harder to get across to students than are note values.

Students are expected to close their folders, put instruments away at the end of the rehearsal time. One little sidelight here; after numerous warnings to this effect, a student who leaves his instrument in the pit or on the floor somewhere returns the next morning to find it placed outside the building. This is rather a drastic treatment, but it works wonders.

"Order is the first law of Heaven." Discipline is vital to a band. At times a little "rough stuff" has been indulged in with unruly boys; a couple of tooth-rattling shakings produced remarkable results. Don't let students think they can get away with any kind of deportment in band. In most cases, however, a public "bawling-out" is not so effective as private conference.

A director can't be "palsy-walsy" with his students, yet he can still joke them along a lot.

INCENTIVES

Choice of music for a band is vitally important. The director buys unusual solo and novelty numbers, as well as a wide assortment of solid musical standard works.

Competition between chairs is used. In the junior high, students ask for the chance to challenge; in the senior high, competitions are unannounced. Often they may come during a lull in the rehearsal.

Hearing outside bands and other groups is excellent.

A practice card system is used successfully in the elementary classes, but it does not seem to work in high school.

One administrative difficulty is present in this system. Students are allowed to count only 3 units of music toward graduation. This means, of course, that even better students

will not program both band and orchestra, even granting that possibility with a six-period schedule. But more serious is the fact that if a student enrolls in band when he is a Freshman he must drop band during his senior year, which is just the time he would be most valuable. Conversely, if he does not enter music classes until his sophomore year, the chances are that he won't enroll at all.¹ In spite of this handicap, some students play in band without getting any credit.

With both the six-period schedule and only half time in high school confronting him, the director faces a doubly difficult situation in building the department. "Time is the essence of all things"; it is likewise the essence of best work in a music department.

A point system is used in this band, features of which are worth noting. 500 points are given for an A grade. Practice cards covering 6-week quarters are given out; half an hour daily practice merits 75 points. The yearly award is a music letter, with extra award insignias for students in the department for a longer period of time.

¹ This situation was pointed out, also, by Mr. Thomas H. Wills, band director at Sacramento High School.

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SCHOOL DISTRICT: SALINAS UNION HIGH SCHOOL

Monterey County. Keith D. McKillop, Director



SETUP

Salinas Union High School has an enrollment of 1200 students. Advanced, intermediate, elementary bands have enrollments of 57, 25, 38 students respectively. The schedule day is seven periods.

Instructor's schedule: orchestra, elementary band, orchestra I (mostly beginning strings), office; advanced solo and ensemble, intermediate band, advanced band. Period 5, advanced solo and ensemble, is given to coaching individuals in conducting, solo work, duets, trios, and other small groups.

School instruments owned: 1 piccolo, 2 flutes, 2 oboes, 6 clarinets, 1 bassoon, 1 tenor saxophone, 1 baritone saxophone, 1 trumpet, 3 French horns, 3 mellophones, 4 trombones, 1 flugelhorn, 2 baritones, 3 sousaphones, percussion.

Band instrumentation: 2 flutes, 1 oboe, 1 Eb clarinet, 14 Bb clarinets, 1 alto clarinet, 1 bassoon, 5 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 9 trumpets, 4 French horns, 2 trombones, 4 baritones, 3 sousaphones, 8 percussion.

The band is housed in the new music unit, an excellently-equipped new building on the high school grounds but not adjoining the main building. To music directors working under usual conditions, a unit such as this would be regarded in superlative terms. Thirteen practice rooms are available for student use. A large band room is used for all instrumental classes. The choral groups have a little-theatre-type rehearsal hall with stepped seating; capacity is above 200.

Six members of the advanced band study privately, practice an hour a day; 15 others put in this same amount of time. Half of the band, other than these, practices thirty minutes daily. The remainder, not over 10 students, practice occasionally. Most of the practice rooms are used every noon.

During the first week of school the director places students in advanced, intermediate, or beginning bands. They

are placed as objectively as possible, according to knowledge of playing positions, of tempos and rhythms, of scales and keys. Their ability to hear is a factor, as are general attitude and citizenship.

The outside practice record of the beginning band is superior to that of the intermediates. All but 2 or 3 of the former put in half an hour a day, while not over 7 of the latter group average this much. (Doubtless the incentive of possible advancement is stronger with the beginners than with the intermediate group, some of whom may have already tried out for the advanced band and failed to make it.)

REHEARSAL TECHNIQUES

The director will not pound for order. He puts up his hand; that is a prearranged signal for quiet.

Knowledge of fundamentals--notes, time, transposition, and the like--is expected of the advanced band. Students who do not know these, are asked to learn them at once, or be demoted to intermediate band. This material is given in detail in beginning band.

Good band sitting posture makes a difference in mental attitude. The director insists on good playing position during the entire rehearsal.

"Blasting" causes tonal deterioration, which is the main reason it should never be allowed.

The director makes sure that everything is ready to go when students arrive for rehearsals.

Tuning is done in considerable detail once weekly, both by section and individually. Students tune up themselves on other days. They are asked to start warming up when they come into the band room, hence have plenty of time to tune.

Rehearsals during school time are devoted almost entirely to the full band. Night section rehearsals, particularly before concerts or festivals, are called often.

Daily work is planned so that it is covered rapidly and with as few stops as possible.

Sight reading is given in increasing amounts as the year progresses.

One tendency prevalent among new teachers is that of trying to play music too hard for their groups. Choose music suited to the organization.

As for the drums who are often a source of trouble, due to the usual absence of any technical background; this director asks some other student--a clarinet player, perhaps--to go back and play the bass drum part. The student is told, humorously of course, "Play that or I'll break your neck!" And usually said student plays the part!

A part for every selection should be available to each performer. That leaves no excuse for not working out the difficulties.

Give as much solo-duet-trio work with the band as possible. It is good for general band morale.¹

Two laws of behavior are insisted upon at all times.² No student is to touch any instrument except his own, unless he has been given its owner's consent. The director is very strict about this rule. Secondly, an absence from a required performance which is not excused in advance, usually means failure in band for the term.³

Praise to the right person, particularly a backward student, often helps a great deal.

No extraneous playing, other than during the warm-up period, is allowed at any time during the rehearsal.

Discipline, care of instruments, music, uniforms, are

1 Suggested trumpet solo: Concertino, by Vidal.

2 "From the Articles of the Castleton Band organized in Castleton, Roxburghshire, Scotland, (1832) by William Patterson Telford we learn that the rules included meetings on Monday nights at seven o'clock, with extra rehearsals on 'chosen' Fridays; a fine of twopence for absence without 'plausible excuse'; a fine of a shilling for fighting; sixpence fine for 'hot arguments'; no drink admitted to the premises; no handling of other players' instruments without permission." From "Here Comes The Band!" by Ray Giles; p. 26.

3 Students are told well in advance which performances are required and which are optional (discretionary) as to attendance.

put up to students as their responsibility whenever possible. On trips, too, students are responsible for their instruments.

Give definite assignments such as: "Clarinets are to memorize the passage in . . . selection from #3 to #4." Then call on students to play these assignments. Here, after the first time, the band came through one hundred percent.

(In the instructor's office is a placard which reads, "A Musician Must LISTEN . . . THINK.")

INCENTIVES

This band has as large a number of performances as any surveyed. Throughout the year it played, as a full band, for 6 concerts, 17 school affairs, 7 community activities. Besides these were many public appearances of smaller groups--solos, duets, trios, quartets--for clubs, churches, and other such functions. A definite musical objective offers the best possible incentive.

An awards system is being formulated; one based on dependability, grades, value to the organization.

Upon occasion a student has been de-moted to a lower group. The constant possibility for such action with respect to any band member is a tremendous motivation.

SAN LUIS OBISPO HIGH SCHOOL

San Luis Obispo County. Carl H. Loveland, Director¹



SETUP

San Luis Obispo has a senior high-junior college system with a total enrollment of 744 students, 552 of whom are in high school. Band enrollment is 66, with 46 from high school and 20 from junior college.² The schedule day is seven periods, one of which must be used for study.

School instruments: 4 mellophones, 6 trombones, 2 baritones, 6 basses, full percussion.

¹ Mr. Lucien Morrison, assistant.

² 1939-40 total, 70; 51 high school students, 19 junior college.

Band instrumentation: 2 piccolos, 14 clarinets, 3 saxophones, 19 trumpets, 5 mellophones, 7 trombones, 2 baritones, 6 percussion, 1 bell lyra: Drum Major, 3 Majorettes.¹

Instructor's schedule: band, orchestra, instrumental instruction and office, junior high school classes. Noon period a group of junior high beginners, lunch at 1:00, last two periods divided between junior high and elementary schools with brass and wood-wind choirs in years when instrumentation is adequate; otherwise regular classes in instruments.

The band meets in the high school auditorium. In the nearest hall, lockers have been built to accomodate all school-owned instruments as well as those owned by students. One medium-sized room off the stage is the sole room for director's office, uniforms, music, and equipment other than instruments. The auditorium is acoustically very good.

As many as six students during some years have studied privately with Mr. Loveland; a few others at times take lessons outside school. Due to the considerable amount of report work necessary, no school lessons are scheduled in period three, although many days individuals will get help this period. About half of the band practices at home over week-ends; possibly 12 practice regularly. In this regard,

¹ Instrumentation given is for 1939-40.

owners of instruments do better than the others.

The entire Fall semester is given over to marches and marching formations. No serious work on concert music is attempted during this period. Due to the high school-junior college setup, demands on the band for games are probably much heavier than usual. The main reason for so much attention to marching, however, is that this band has been the guest band at the Shrine East-West game in San Francisco each year for five years.

Most of the band's performances are played to local school or community audiences, or at the yearly County Festival. It rarely travels, although rated in the State Class B division. A glance at a map will show why excursions are infrequent. San Luis Obispo is one full day's traveling away from either Los Angeles or San Francisco, which means that trips to either section resolve themselves into three-day excursions.¹

The system of giving credit for outside practice has been tried and abandoned by the music department. It entailed so much added bookkeeping, to say nothing of possibilities for altercations as well as difficulty in rating practice standards, it did not prove to be worth the effort.

¹ Recent highway improvements have cut down San Luis Obispo's isolation considerably. Distance still lends no enchantment.

At the beginning of each year, Fussell's Band Method is used ten minutes daily to facilitate intonation, hearing, group playing. This is continued for a month or so when it is dropped until the next year. Such a practice can be over-worked easily, and must be handled judiciously.

REHEARSAL TECHNIQUES

The daily program must be varied to fit the occasion. A fixed routine is not desirable.

The director sacrifices some concert musicianship in favor of popular demand for "show". A high school band is not intended to turn out artists.

Don't hold classes overtime if possibly avoidable.

The director must direct activities musical, disciplinary, or otherwise. Occasionally such direction may be challenged by some student; it must be considered fairly but answered definitely. An incident with a drum major brought the director to this conclusion.

Consciousness of time values is stressed in band. Students must play by note. None of the "how-does-it-go" attitude is allowed to pass. Rhythm is the most important musical problem, and the most difficult one, confronting students.

All beginners, regardless of their ability or previous positions, are required to play at the last stands for their

first year in band. Such a practice eliminates much jealousy over playing positions.

Don't force a student to play his part alone, but encourage the practice.

Appeals to reason are always in order, whether with regard to musical or disciplinary problems.

A director must ignore a lot of minor "horseplay", "doodling" and such if it is not consciously malicious or vicious in intent.

Many apt comparisons may be drawn between football and music, relative to behavior and performance.

Try to keep the good will of the band. Keep students in good spirits.

A gentle reprimand is as strong as is usually necessary. Watch personal remarks. (The director stressed this point.)

Don't over-organize the class as a social unit.

Keep in mind that the problem is not one of subject-matter, but rather one of socialization. Such an approach serves as an excellent criterion for judging and handling many situations.

A band has unusual possibilities for education as a moral force for good. Good band performance requires the most highly approved social behavior.

INCENTIVES

A system of band letter awards is used. One hundred per cent attendance at band appearances is required, subject to the usual exceptions. Class attitude also carries weight.

Grading is based on application first, ability second.

Ownership of instruments is a big factor in achieving interest, both on the part of the student and of his parents.

The Shrine game is the big motivating influence in the band.

County Music Festivals, held annually among all bands in the County, act as excellent incentives.

The possibility for a letter in band is no small incentive, since it carries a certain amount of social distinction.

A pride of membership is one of the best incentives for students in a band.

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SANTA CRUZ HIGH SCHOOL

Santa Cruz County. John W. Farrar, Director

troubadour, 3 baritone, 4 string bass, 3 voices-



SETUP

Santa Cruz Senior High School has an enrollment of 925 students of whom 295 are in music department classes, with 76 of these in band. Schedule day is six class periods. The school is run in shifts, part of the students coming at 8:00 and attending until 2:15; the others come at 9:00 and stay until 3:15. Band meets at 8:00 A.M. daily, for the full period, and counts full credit.

Instructor's schedule: band, A Cappella Choir, choral, orchestra, music history and appreciation, junior band.

School instruments: 1 fife, 1 piccolo, 3 flutes, 1 oboe,

3 Eb clarinets, 9 Bb clarinets, 2 alto clarinets, 3 bassoons, 1 tenor saxophone, 1 bass saxophone, 4 French horns, 2 mellophones, 2 trombones, 3 baritones, 4 string basses, 5 sousaphones, percussion.

Band instrumentation: 2 piccolos, 4 flutes, 3 oboes, 3 bassoons, 1 Eb clarinet, 24 Bb clarinets, 1 each alto and bass clarinets, 3 alto saxophones, 2 tenor saxophones, 1 baritone saxophone, 9 trumpets, 6 French horns, 6 trombones, 5 sousaphones, 1 flugelhorn, 4 percussion.

The band meets in its own separate building which is located on ground adjoining the high school yard. The band room is about 35 by 65 feet in size and occupies nearly the entire music building. At one end of the room is a raised platform large enough to accommodate the full band, or to allow production of small operettas or plays. At the other end is a stepped-floor tier of seats for the chorus classes. Band rehearsals take place on the main floor between these two end arrangements. Off the side of the main floor is the instructor's room which due to absence of an instruments' room, is forced into use as a combined music-instruments-practice-instructor's room all in one. The instructor takes what space he can get that may be left over.

Fifteen members of the band take lessons privately and practice regularly an hour each daily. The others receive no

personal instruction except at odd times such as after school or in advisory period. About three-fourths of the band practices some outside of school. Half practice fairly regularly; while a fourth practice faithfully about an hour a day. (This last group includes those taking private lessons.) Of the beginning group, the average for practice time is very similar to the advanced band. No credit is given for outside practice, except of course as it counts indirectly in better band grades. Each student has a music envelope so he cannot complain of having no music to practice.

The beginning band class meets daily, admits only tenth-grade (first year) students. Thirty-six are enrolled this year. The purpose of this class is to train students to a level of performance which will enable them to enroll in band as soon as possible. At the first of the year unison work is stressed; later on, students do as much individual work in addition as they can handle. Method books by Griffen, Lockhart, Weber, Chenette, are used as situation and instrument warrant. Students receive as much individual help as possible--which isn't much in a class this size--but most work is by groups. Since the purpose of this class is to advance its membership to band as rapidly as warranted, an incentive to work is always present. Furthermore, students cannot go on indefinitely as members. Either they advance to the band

within a full year, or they are dropped.

The instructor has music classes every period during the day. He handles instrumental, vocal, and appreciation groups successively, with but five minutes between periods. Since all music must be crowded into six periods and under one instructor, it is obvious that no time exists for practice instruction within school hours, other than that which can be given normally during a regular class rehearsal period.

REHEARSAL TECHNIQUES

Perfection of difficult spots in numbers to be played in concert is expected and required. Various sections of the band will be assigned certain musical sections; two or three days later, students are required to play these sections in class, individually, and are graded on their performance. They must "come through"! This Spring, in preparation for the Treasure Island Festival,¹ the director announced that all band members were to be able to play perfectly the difficult passages in programmed numbers. Weeks before the Festival he started checking individually on this point. Two students were left at home because they did not take this warning seriously, but planned to "slide by" at the last minute

¹ Held at Golden Gate International Exposition, Treasure Island, San Francisco; April 14-15-16, 1939.

and get in on all the fun for nothing.

Immediately after one concert is over, see to it that another is on the calendar, and place the music for it on the stands at once.

Give assignments of definite sections of music, or certain scales and arpeggios, or some technical problems peculiar to specific instruments. Then grade students individually on these assignments at least once weekly if at all possible.

Quiet is expected when the director steps on the podium. After learning this practice, the band cooperates nicely.

Bach's Sixteen Chorales are used for developing sensitiveness to tone quality and pitch.

Students are trained to watch the baton always, to keep holding a chord any desired length of time merely by baton suggestion.

Every day a new number is sight read. Before playing, the director gives a brief background to either the composer or the work. The first time through every member plays every cue; second time, no cues. Students are taught to help each other in this respect.

A blackboard is excellent for working out rhythmic difficulties. Sometimes clapping is used, but with discretion.

The director makes a point of telling, every morning,

some little item of interest about instruments, instrumental care, music and the like.

Watch out for noisy rehearsals; that means noise on the part of either students or director.

Finish each rehearsal with a familiar number, preferably a march.

This director has a novel but effective way of handling instruments not put away after rehearsal. Under the front steps of the building is a narrow, deep passage filled with spider webs, sticks, stones, junk of different kinds. Instruments are tossed far back into this abyss, and into it students must crawl to retrieve them. The system works!

The second bell means Tardy. Students know this is a rule.

Talking between numbers is taboo. Members who insist on it are given the day off, but with a grade of F.

Watch for nagging. It is an easy habit to form. Unruly youngsters are best called aside for an explanation of discipline standards.

Don't get all set to go, raise your arms, then think of something else to say. The band is ready, has taken full breath, anticipated that first note, only to be thwarted for no good reason.

Don't talk too much. Clear, concise direction is para-

mount. Similarly, don't repeat the same direction in different words.

Routine matters such as fitting uniforms can be handled without taking time off for the whole band. Two or three reliable students can do the job, taking band members three or so at a time. This same procedure can be applied to many other such tasks.

Every instrument of every student is tagged. This eliminates mild or serious mixups, and serves to identify forgotten instruments. At least a dozen instruments a year, left in stores, shops, library or elsewhere by typically careless students, have been returned.

Each folder for both band and orchestra bears a colored, printed sticker; red and blue respectively. This also saves confusion.

Rather extensive program notes are the rule. This setup is a bit unique in that the school printing department turns out work of almost professional quality. Audiences like to know little items about the music they are hearing. The possibilities for interesting, imaginative program notes are limitless in music.

INCENTIVES

Performances include a Fall concert by band and orchestra, a Spring concert by band and choir, two Festivals most years, all school activities warranting a band, five city parade celebrations yearly, State contests or festivals frequently. Besides these are numerous solos and smaller combinations drawn from the band which perform at other functions. Always have a playing date scheduled.

(Uniforms of the Santa Cruz band are especially brilliant and attractive, which is another reason why students work for performances.)

The school has an activity points system in which band membership counts points. The band has no separate system of its own.

Ownership of instruments is mentioned as an incentive.

(A certain Esprit de Corps can be felt about this band. It is an indefinite something which welds a band into a unit. Its presence is vague but definitely felt; its absence is obvious.)

The director strongly opposes both the six-period day and his continuous schedule with no instruction period. Both work distinct hardship on an elective department such as music.

TEMPLETON UNION HIGH SCHOOL

San Luis Obispo County. Tillie B. Bennett, Director¹



SETUP

Templeton Union High School has an enrollment of 85 students, 60 of whom come from outside the local area. Schedule day is seven class periods. Twenty are enrolled in orchestra. The high school has no band.²

School instruments: 3 clarinets, 1 trumpet, 1 trombone, 2 baritones, 1 viola, 2 'cellos, 1 sousaphone, drums, piano.

1 Year 1939-40, Mary Powers, Director.

2 Shandon and Templeton High Schools, both in San Luis Obispo County, have no bands. Since they represent a situation the beginning instructor will find, however, one is included in this survey.

Orchestra instrumentation: 8 violins, 1 'cello, 2 clarinets, 2 trumpets, 2 trombones, 1 baritone, 1 sousaphone, piano, 2 drums.

Instructor's schedule: English, orchestra, English, study hall, English, grade school music, glee club or dramatics. This last group alternates on different days, since it is usually the case that students enrolled in one class will be in the other. This duplication is serious between orchestra and dramatics; so much so, in fact, that the orchestra is seriously depleted on occasions of dramatics performance. At present the schedule has no period for instruction of music, although it has been in the curriculum previously. The instructor needs such a period, and of course would like to see it brought back into her schedule.

Orchestra meets in a small cement-construction building, about 20 feet square. Three sides are glassed in, the fourth is mostly brick fireplace, with some additional shelf space. The floor is cement, the ceiling of sound-absorbent material. The music room is ideal as far as lighting is concerned, but it could hardly be considered acoustically satisfactory. It is set out by itself, about fifty feet from the main school unit, hence offers considerable isolation for music classes. Two additional rooms are available for student practice.

One student takes lessons privately, practices an hour a

day. Four others practice regularly, about 30 minutes daily. The others practice only occasionally.

The period of work in elementary school is given to individual instruction in the main. Rubank's Elementary Method is used for this group. No grade school orchestra or band has materialized as yet. After a certain amount of competence has been gained by members of the class, they are put into orchestra or glee club at the high school. Often small groups, with this idea in mind, work after school at their music.

A rather unusual situation is present here with regard to community reaction to musical affairs. Any time the orchestra performs at any local function, all the local townspeople who play instruments turn out and play with it, hence the performance orchestra is considerably augmented by this older group. The same public response takes place with glee club. The community concentrates on choirs and choral music, and is very sympathetic toward music of any nature. It is natural that this interest should be transferred to the school population.

Within the high school there is conflict of interests among dramatics, orchestra, and athletics. This may be one reason why no band is scheduled.

REHEARSAL TECHNIQUES

Sometimes groups of the orchestra are asked to play alone, but no individual performance is required.

Students meet with the director as often as possible, during her office period.¹

Some instruments are tuned by the director. Students help each other with this problem.

There is virtually no discipline problem. On rare occasions the director will take a student aside after class and make a suggestion or two. Members have an adult, serious attitude toward school and toward their work; obviously the reflection of community attitude in this respect.

If avoidable, the director never criticizes a student publicly.

INCENTIVES

Practice periods at school are incentives.

Students like hard music. Sometimes the director brings out an "Overture"--an easy one, of course. But the orchestra will outdo itself playing this selection.

One suggestion to teachers which would work indirectly

¹ The 1939-40 teaching schedule gives the director a free period for music instruction or other work.

as an incentive to students. Learn as many instruments as possible, even if only the barest fundamentals.

Since there is no band, the orchestra performs for all school and community functions. This works out as an excellent incentive.

Progress in orchestra seems to be an incentive. No system of points or honors is needed.

Elementary pupils seem to practice better than those in high school, possibly due to the desire to get into the orchestra.

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WATSONVILLE HIGH SCHOOL

Santa Cruz County. John Merton Carlyon, Director



SETUP

Watsonville Union High School has an enrollment of 1112 students. Advanced, intermediate, and beginning bands are scheduled, with 80, 52, 23 members respectively. The schedule day is seven class periods.

Instructor's schedule: free, beginning band, elementary supervision, advanced band; intermediate band, activity period of half an hour, orchestra. In addition, a dance band of 16 pieces is scheduled on Monday evenings, 7:00 to 9:00; students receive one-half credit, play for Wednesday noon.

school dances and all official student body dances of which there are eight to ten yearly. The half-hour activity period is used for club meetings and programs, assemblies, home room, advisory meetings and the like.

School instruments: 4 piccolos, 20 Bb clarinets, three oboes, 2 bassoons, 1 Eb alto clarinet, 2 bass clarinets, 2 baritone saxophones, 1 bass saxophone, 1 sarrusophone, 6 Eb horns, 3 baritones, 3 Eb basses, 5 Bbb sousaphones, 3 string basses, tympani and percussion. The Bb clarinets are used only in beginning and intermediate bands. Students in advanced band who play small instruments are required to own them.

Advanced band instrumentation: 4 piccolos, 4 flutes, 2 oboes, 22 Bb clarinets, 2 bassoons, 1 sarrusophone, 2 bass clarinets, 3 alto saxophones, 2 tenor and 2 baritone saxophones, 1 bass saxophone, 12 trumpets, 6 French horns, 4 trombones, 2 baritones, 4 sousaphones, 1 string bass, 6 percussion.

The band rehearses in a large room on the third floor of the West high school building. Much of the building construction is of wood, which, together with a certain amount of sound-absorbing lining in the band room itself, makes a satisfactory rehearsal room. Overhead lighting is unusually powerful. Only two additional rooms are available for student use.

Only six students of the advanced band ever studied

privately. All others received their entire instruction within some school system. A majority of the band practices half an hour daily. Students who do not show sufficient interest to do outside practice are quite often demoted to the next lower band.

Fussell's Beginning Method is used in beginning and intermediate bands. Prescott's Technic Method is a second text which is somewhat more individual in approach. Weekly assignments are worked out for all members. Lessons are conducted entirely by groups of instruments. In addition, a 12-week progress chart is used with these two bands; it shows graphically the student's progress in certain musical divisions of study. (Such a system is another way of making music study more visible, definite, analytically precise.)

Due to the three-band schedule, members of advanced band constitute a highly selected group, while those of intermediate band are selective to an extent. Grades of these two groups are considerably higher than the so-called Normal Distribution Curve would allow. In beginning band, however, grades of F are not at all uncommon, for it is here the director is beginning the advanced band of two or three years hence. Students not suited by temperament, those who are out for easy credits, habitual trouble-makers, are weeded out with no compunction during the first grading period.

REHEARSAL TECHNIQUES

Band seating arrangement is deep and narrow, with the core made up of basses and inner voices. Darker-toned instruments are pulled toward the front to get better timbre or color. So many bands are "white" in tone quality, which means a lack in overtones or timbre. Much of this can be overcome merely by rearranging the band. Another advantage is that all members can be more easily seen from the podium.

Rehearsal of a new number begins with the basses, proceeds next to the horns and other inner voices, takes solo voices last.¹

A rehearsal, in a sense, is entirely autocratic. It cannot be too rigid, yet the director must be a sort of Czar.

Insist on good posture at all times when the band is playing.

While the director is working with different band sections, students not concerned are allowed to whisper or talk quietly.

When several numbers are planned for a rehearsal, the

¹ It has been our experience, on hearing bands, that bass and inner voices are generally weak. Directors tend to over-emphasize solo parts, while in reality harmonic structure always reads from lower voices upward. Excluding ultra-modern music (which high schools don't play anyhow) the bass part generates all other voices in any given chord. Also, for lower and upper voices to sound equally well requires more precise technic on the part of the heavier instruments.

director often writes them on the board ahead of time, then just says, "next". When only one or two numbers are to be rehearsed, this is omitted since students tend to want to go on to the next number instead of concentrating on the one at hand.

Start with the bell, regardless of the number of students ready. This practice tends to get students into the room and the rehearsal under way faster.

The director spends ten minutes of each period on tuning chorales, students doing impromptu tuning meanwhile. The first tone of the first choral is held, very long, to give band members a chance to adjust instruments and pitch accurately.

Band attention must be concentrated on the director at all times, otherwise rote performances will result.

Quiet rehearsals, paradoxically, are vital! Music is distributed ahead of time by a student monitor, which eliminates this "talking point". The more you talk the less you accomplish.

Give exact, concise musical direction.

Never repeat a direction. Students who do not get it the first time are left to their own devices to determine what was said. This makes for much better attention. When suggestions are repeated, students know they may be repeated

again and still again, hence pay slight attention to anything.

Do not count or otherwise give vocal indication when starting a number.

A good laugh in any rehearsal is worth its weight in gold. "Cracks" about students or activities are usually well received. Laughter at any time must be controlled, however.

Always demand more than the band can produce; keep members working to capacity all the time.

Do not stop more than absolutely necessary; it tends to develop a defeatist attitude among band members.

Music motion is stopped, by baton indication, at any definite point and the particular chord is held until further indication, again by the baton. This practice tends to develop vertical thinking, instead of melodic or horizontal thinking, on the part of students. It speeds up the process of working out musical difficulties.

The band is trained to analyze chord structure by intervals.

Never let the band get set in any interpretation. Tempos are changed, even on the same number when repeated. Little changes--ritards, accelerandos, volume differences--are made constantly without notice, to insure band flexibility.

Carelessness in playing is shown up by group discipline methods. When some student is careless, he is singled out

before the others by a look, a comment, or by being asked to play his part alone.

Never yell, or raise your voice, when speaking during a rehearsal.

Never make an idle threat. Get the reputation of meaning what you say.

A director has to establish a certain communion between himself and his band. Without this mutual feeling and understanding, he is destined to be completely lost.

INCENTIVES

The system of challenges or tryouts is used monthly during the first semester. It works well in the upper chairs, but only fair in the lower ones.

Good music, well played, is the first and best incentive. No marching for games, no drum majors, no pep bands, merit system or other artificial stimuli are used. They are only trick incentives.

Yoder's American Swing Book has good arrangements of dance tunes which appeal to a dance-conscious youth.

Local Festivals as well as County and State Festivals are strong incentives to the band.

Local performances during the year include two formal

concerts, one Christmas concert, five or six semi-formal concerts, six formal parades, four football games (no marching) and the major basketball games. Music for these last two is marches, novelty and stunt numbers.

A good social classroom setup is sponsored. The band has two parties a year. Students are encouraged to get acquainted with each other. A band social club is excellent in this regard. Also there is a solo club, with band, better members of which appear in public.

Good uniforms, good school instruments are effective incentives.

* * *

SELECTED REHEARSAL TECHNIQUES¹

ALHAMBRA SENIOR HIGH SCHOOL

Martinez, California. Kenneth Dodson, Director

School enrollment is 446 students, with 75 in advanced band.

The chord system of tuning is used to tune the band. Considerable time is spent tuning, especially at the first of the year. The director asks band members to tell whether any particular instrument is sharp or flat.

Watch intonation, especially on unisons.

Sometimes the piano is used to match tones with bass parts, many of which are so low that they are nearly out of students' accurate hearing ranges.

The tryout system for playing positions gets uniformly good results.

Special programs require Friday and Saturday evening rehearsals. No school night rehearsals are permitted by the

¹ While this thesis was being assembled, the writer was asked to lead a three-hour session of instrumental teachers on the subject, Rehearsal Techniques, at the Central Coast Counties Institute which met in Watsonville, November 20-21-22, 1939. In order to broaden the approach, since many of the group would be those from whom much of this material was gathered, the writer interviewed several directors outside the area of this survey. Their suggestions relative to Rehearsal Techniques, are included in this section.

administration.

Use music that taxes the students. No "ditties".

To get good results with students playing double reed instruments, the director needs first-hand playing experience with them.

The Annual Concert features all music department groups.

Band contests are the best student practice incentive.

Subdivided beats are used extensively by the director.

Rehearsal by section occupies much of the daily class period.

Tardy students make up a half hour of work. Absent students make up an hour. The band meets at 8:00 A.M., 40 minutes before the first class period begins, then continues on through this first period.

Almost no discipline difficulty is reported. The director has dismissed only two students from band during the past eight years.

To get a grade of A in band, the student must do superior work in daily rehearsals, and must practice outside of class.

* * *

LIVINGSTON HIGH SCHOOL

Livingston, California. John Wing, Director

Livingston has a 70-piece band out of a student body of 428.

Look and act as if good results are wanted and expected. The director's attitude transfers with alarming ease to his students. He must work hard to get good results.

In tuning, students often are asked to play a note deliberately out of tune, then move it back to correct intonation, in order to compare results.

Poor hearing usually means poor training in that respect.

Early in this director's experience, he objected to any low talking or whispering by any members of the band while he was working with other sections. Several times he corrected students on this point, only to find that they were discussing the best way of working out some musical problem he had asked them to solve. He abandoned the rule, and established in its place the much wiser plan which permits talking or whispering that does not disturb students who are working.

Students often ask the director about the use of vibrato. It is well to answer directly on the subject, rather than to stall or put off answering with some unsatisfactory pretext.

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MODESTO UNION HIGH SCHOOL

Modesto, California. Frank Mancini, Director

School enrollment is 1769 students; advanced band, 92; elementary band, 25; wind instruments class, 29.

The idea of keeping the class busy, in itself, is psychologically wrong, unless a purpose is constantly implied. One can't teach anything that way. Just to keep a band busy is not enough.

The director must know his business so well that students respect him for it. A superficial knowledge of music is worse than none for a band director, or any other music teacher.

The Bb chord is used for tuning, first in unison, then with various sections on different chord members, then possibly spread over one section of the band. The problem of tuning is, "Never tune, but always be in tune." Students should learn to tune as they play.

For the brass, the director often says, "Flat lips always." Students tend to relax the lips especially on lower tones.

The director should know the physical makeup of instruments so that difficulties can be anticipated. For instance, the low register of the clarinet is nearly always sharp while that of the flute or oboe is nearly always flat. Students

should know these deficiencies.

The band must be trained to look at both music and stick at once. Not a single note is to be played unless it is played with the stick.

A director's business is not to amuse but to teach, not to pat on the back but to criticize! This director does not believe in catering to the whims of his students!

There is a general lack of good foundation training in high school band circles. Students given a solid technical foundation can go on alone. Otherwise they must fall back on further instruction.

Be nice, kind, sweet at the beginning of the year, then gradually put on the pressure. This director seldom drops students, but when he does drop them he lets them down hard.

The attitudes of many school administrations and of the teaching profession generally toward music are often very bad. Music, to them, may be unimportant. This condition must be changed.

Today is a dangerous time for American Youth. It has been brought up on the no-work theory; that anything hard is to be avoided. It lacks much in social, personal, moral discipline. Youth should learn that Life consists of doing what one has to do, whether he likes it or not; of doing one's best wherever he is. Such a philosophy is basic to successful

living--but it is not being taught in American schools!

The tragedy of music teaching is that we have not yet come to realize the Life Enrichment effect of good music. The teacher must, above all else, get students to understand the meaning of music.

* * *

OAKLAND CITY SCHOOLS

Oakland, California. Herman Trutner Jr., Supervisor of Instrumental Music, Director Technical High School Band.

Technical High School enrollment is 2495. Average band enrollments: advanced band, 48; second band, 28.

Teacher harranging and talking too much is very poor technique.

Music selection should be given utmost judgment and attention. Many directors pick music that is too hard for their groups to perform.

In the junior high schools, a practice card is required of all students taking school lessons, and 45 minutes daily practice is expected.

The director's place is to make the work interesting but NOT sugar-coated! Students must realize that a certain amount of just plain drudgery is necessary to achieve technical

competence on any instrument.

Don't give all students grades of A. Oakland teachers use a three-point system of marking which includes: a written examination based on the Carter List of Musical Terms;¹ played scales and arpeggios; played passages from regular ensemble music. Class attitude also counts, as customary. The aim is to make grading more objective and hence more definite.

Sometimes teacher demonstration is the quickest way to get over an idea. (Mr. Trutner is a fine performer on brass instruments.)

Tuning is very important. Slow chorales and music of this type are excellent for developing embouchure and tone quality as well as intonation. Soft playing of chords is even more beneficial.

Directors often pay too little attention to inner voices.

Music Festivals are gradually replacing Contests.

Festivals are much more sensible.

Young teachers usually are well trained in theory, harmony, history, and appreciation, but they lack practical, applied training, and experience. Routine playing in band or orchestra is vital to them. The teacher needs tremendous finger-tip knowledge; facts which can be gained in no other

¹ See Appendix, page 138.

way but by personal musical experience. Summer work in playing courses can help, but teacher-training institutions must correct this situation. The young teachers may not be at fault. Nevertheless, better teacher training is a serious need.

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RENO HIGH SCHOOL

Reno, Nevada. Rolla V. Johnson, Director

Reno High School enrollment is 856 students. Three bands are scheduled; 75 students are in advanced band, 50 are in intermediate band, 26 are in elementary band. In the 8-period day, advanced band meets double periods M-W-F, alternating with orchestra T-Th. Advanced band solo players may take orchestra; second and third players often play solo parts in intermediate band which meets daily.

The first duty--the prerogative--in high school band is Music.

Students tune their own instruments, against an A tuning bar. Saxophones are usually tuned individually by the instructor. Trombones are tuned to playing pitch with slides about $3/8$ -inch out, to avoid bruised lips and teeth while marching.

No promotions to advanced band are made during the Fall term, other than transfer students. The best intermediate band players step up to advanced band in the Spring.

Have a playing date ahead right from the first day. The Reno band played at the California State Fair in Sacramento its first week. The performance incentive applies to all three bands.

On parades, all march music is memorized.

Hard spots in the music are usually rehearsed by section.

Music is followed closely in matters of interpretation.

Public correction of students is made only when definitely warranted.

Apologize if you are mistaken. Sometimes the director does something deliberately for the sake of an apology next day.

Frequently, the band is stopped, possibly in the middle of a number, and the director tells a little anecdote or asks members to lean back and relax a minute. This breaks rehearsal tension.

Treat everyone squarely. Humor no one more than others.

Admit your errors; expect students to do the same. Mistakes are put on an honorable basis. If the director asks, "Who made that mistake?" students will answer.

The band is never asked to perform or parade when all,

or very nearly all, members cannot be present. Nor does the director ask all or part of the band to play when he does not wish to attend.

The director often plays a game with his band, Follow the Leader. He takes a number they know, directs it semi-erratically. If the band follows him it wins. If not, he wins. The idea is highly successful.

* * *

SACRAMENTO HIGH SCHOOL

Sacramento, California. Thomas H. Wills, Director

Sacramento High School enrollment is 2846 students. Band enrollments are: advanced band, 65; junior band, 22; military band, 26; drum and bugle corps, 42.

The main idea of a high school band is building good listeners. Band directors should keep this in mind at all times.

A seven-number program is used as a work unit; a march, an overture, a waltz, characteristic and operatic numbers, and the like. This group is perfected for performance, then withdrawn from band folders and replaced by another similar group. Such a practice keeps on hand many playable numbers

for any occasion.

The director tried competition for chairs, but so many times his best ensemble players performed very poorly. He has abandoned it.

Tuning is done individually at first, by the instructor, then by chord within groups.

Don't work too long on any one spot, even if it is not finished.

Often the director motions out the solo-first parts, holds the second and third parts, to check quality of tone and intonation.

Tonal balance in a band is very important.

Clean attacks and releases usually mean clean playing.

Long, slow tones are best for developing tone quality.

Students playing solo parts are often alternated for a week or more at a time.

A student dismissed from band for disciplinary reasons, is not dropped irrevocably. He is told he can return "When you are a gentleman and a good citizen."

A definite effort is made to program band for all incoming (10th-grade) music students. The director finds that in the six-period schedule, if he does not get students their first year in high school he does not get them at all.

SAN JUAN UNION HIGH SCHOOL

Fair Oaks, California. Maddux Hogin, Director

With a high school population of 503, Mr. Hogin has a 74-piece band--and that in a six period day.

Tuning is important. At the year's opening, as much as twenty minutes daily may be spent tuning the band. Both individual and chord tuning methods are used, with chord parts interchanged in the latter case.

Band meets an hour daily. Two or three weeks before concerts or contests, three nightly rehearsals a week are called; one for woodwind, one for brass, one for full band.

An active Mothers' Club has been of great assistance in furthering interest in band throughout the community. Mr. Hogin keeps it working.

A little on-the-side coaching of certain promising students for less-common instruments, usually woodwind, often resolves the problem of incomplete instrumentation.

Challenging for seats has promoted keen competition and interest.

Students who do not respond to a reasonable approach with regard to discipline, are "burned up" in no uncertain terms. It gets results.

At all rehearsals, especially those just preceding per-

formances, the director hammers away at the idea of Cooperation; that he cannot work effectively except through the students, and that they cannot play well unless they get together through him. Constant stress on this point has paid big musical dividends.

* * *

TURLOCK UNION HIGH SCHOOL

Turlock, California. Alfred Rageth, Director

Enrollment at Turlock Union High School is 902 students. Advanced band numbers 57; beginning band, 37.

The chord system of tuning is used. Instruments are switched to root, third, or fifth of the chord on direction.

Put directions in such a way that you are asking students, not telling them. Discipline troubles are thus kept at a minimum.

If you try to bluff, students will "take you for a ride."

Relaxed, not loose, direction is the secret of best work.¹ If students are nervous, keyed up, afraid to play, they will not play well before an audience with the added tension of the situation.

¹ See Conclusion, page 133.

One general weakness is widespread among amateur musicians, the inability to count. The director uses the Mancini System of Measured Rhythm.¹ Students are told ahead of time that if they cannot count they should not be taking music at all.

Technic, and solidity of playing are basic.

A good attack usually means a good tone.

The attitude on the part of many directors that students are only youngsters, hence too much cannot be expected of them, is deadly. Young students can do as much as anyone. Their limit of accomplishment is set almost entirely by the director.

Place your goal and standard high. You may be surprised!

¹ See Appendix, page 138.

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CONCLUSION

As this survey developed, it became increasingly evident that many problems which might be classified under Rehearsal Techniques, or Practice Incentives, or possibly under both headings, were common to the entire field of high school band direction. We present the following discussion, not as a series of isolated or unrelated topics, but rather as an outgrowth of the research contained in this survey as interpreted by our own experience in the teaching field. In spite of the fact that every band instructor has a different idea of which subjects rate highest in order of importance in band direction, we believe that all directors, at one time or another, will have to solve problems related to those discussed in these pages.

There are at least three fairly well defined purposes of modern high school education today. The first has to do with providing bases from which an individual can set out to acquire ways and means of accomplishing his own economic independence in a social environment. No individual is truly grown up until he has achieved a state of financial independence for himself and his family.

The second general purpose of education is in line with acquainting the student with humanity's historical and

cultural background. In this field come studies such as social and natural sciences, literature, the arts, languages, and music.

The third purpose of education as it is conceived today lies in giving the individual a broader field for self-realization. It is well established that a person who has experienced accomplishment in many different forms will find life deeper and more satisfying than will the person of more limited experience.

With the evolution of education from its days of cold-storage, mind-training, dead-language studying to the more humanistic approach--a change which has taken place almost entirely during the past fifty years--it is only natural that music should immediately enter the curriculum. It entered because it is a means, possibly more than any other subject, of achieving at one stroke both understanding of human experience and enriched self-realization. One needs but glance at its phenomenal spread in the schools of the United States to be convinced that here at last is an answer to a great need.

But already we hear the reader asking why all this round-about approach? Simply because the music teacher or director must realize that music study is both a means and an end in itself. The purpose of a band is not a given concert, festival, or any other performance. The purpose of that band is

to re-create a living, breathing image of humanity's highest emotional life expressing itself RIGHT NOW through students who are likewise humanity's creation. The possibilities literally swamp one's imagination. Aladdin and his Genii are dwarfed by comparison. Here is something which, when quiet, is but splotches of ink on parallel lines; dots, flags, hieroglyphics of myriad form. But what happens to those inanimate scratchings when they are subjected to human re-creation? They come to life, move, race through us, quicken pulses, speed up breathing, cause tears, laughter, sadness, happiness, all at once! Is it any wonder that the growth of music in the public schools has broken all previous records?

Many times in these interviews, directors have pointed out that the purpose of band is to develop appreciation, promote musical understanding, create more sympathetic listeners and performers. Why? Because they realize that the prize in this event is Human Happiness!

TUNING AND THE SENSE OF PITCH

These two topics are inseparable, since both are relative values. For instance, the sounded tone, D, may be perfect in the D-minor chord but flat in a Bb-major chord played beneath it. The problem, obviously, is one of relations; hence the term, relative pitch.

This feeling for pitch seems to be one of the last senses to develop. We are all acquainted with the student who may be advanced technically, but who plays or sings pathetically out of tune. Constant listening is just plain hard, even for accomplished musicians. How many times does the director finish an hour's rehearsal, concentrating on one or two sectional difficulties, only to become aware suddenly that he has scarcely heard the rest of the band at all?

For beginners, the director has little choice but to tune individually. Yet, right then is the time to start chord tuning, playing slow chorales, long tones, for the student's greater appreciation of music lies in his own pitch discrimination. For all but beginning bands or small organizations, chord tuning is fast replacing individual work. The "hold" baton technique is a device which enables constant checking of intonation during a number without the necessity of stopping for spoken direction.¹ The best books on the subject, as well as several directors interviewed, insist that the usual tuning-up is not the answer; that only when students learn to tune while playing will the problem be solved. The famous orchestra conductor, Dr. Muck, is said to have spent an hour or more daily tuning his players. Intonation at his performances was little short of uncanny. We

¹ See Watsonville report, page 98.

must admit, however, that our problem cannot be handled that way.

On the other hand, the director who allows students a few minutes for tuning (which is a good idea) but then assumes that his band is in tune and goes ahead with his daily program, is already destined to tonal mediocrity. Students interpret such action as meaning that they are in tune when they "push the third valve down", whether or not that is the case.

Learning to play in tune is not an accomplishment that is picked up with one direction, like band placement, for instance. The director must realize that it is a long process and will require countless references and admonitions. But it must be stressed constantly as the goal of each band member. Otherwise one's efforts in this direction, however intensive elsewhere, will fail.

DISCIPLINE

This problem seems to hinge in part on teacher attitude, tradition, band incentives, recalcitrant human nature. Schools large enough to have two bands are in a definitely favorable position, due to promotion and demotion possibilities. Where band is looked upon by the student body as

"great stuff"--and this may depend on the director, although general community attitude makes a difference--the prestige attached to band membership is a direct disciplinary drive.

Every band director, regardless of the size of band or of his school, meets the obstinate student who will not work. Regardless of temporary loss in instrumentation, the only sane course to follow in this situation is immediate expulsion from band. The director who assumes the second-chance attitude toward such a student is only lowering himself in the eyes of his other students, in addition to catering to the desire for attention on the part of the recreant. In this regard, Moore writes:

If you encounter trouble-makers who will not work willingly, do not sacrifice the time of the entire class for their sake. Better excuse or dismiss them from the class.¹

Most successful directors take this stand, including a majority of those interviewed. There is nothing to gain, there is much to lose, by any other course of action.

For the minor offenders, and this bracket includes a big majority of so-called discipline cases, various types of reasonable appeals usually bring desired results. Occasionally, a "bawling out" or a "burning up" will be the second form of discipline. Now and then the difficulty may be due

¹ E. C. Moore, The Moore Band Course, 58.

to displacement on an instrument.¹ Usually, however, youthful energy and enthusiasm just bubble over.

The most successful disciplinarians--those who have the least number of discipline problems--have acquired the knack of turning discipline situations over to the social group. That is, instead of the problem always being a sort of guerilla warfare between a student and the director, it becomes one between that student and the rest of the band. Students will incur the displeasure of the teacher (such action is even popular in some student bodies) but few will dare to face the combined disapproval of fifty or sixty others of their own age.

It is highly desirable for the director to establish and maintain an exact understanding of just what is expected of band members in this regard. Many directors assume that, by their general remarks, students will know what they ask. This is not the case, for students are not mind readers.

Lastly, as has been pointed out many times in this survey, it is vital that the band director treat all students equally, and that he be scrupulous about meaning exactly what he says. He must never abandon this principle. No idle threats can ever be made, for if they are not carried out, the director might as well be!

¹ See King City report, page 46.

COMPETITIONS AND FESTIVALS

The Band Competition and Festival are natural outgrowths of band in high school. Just as football, basketball, track, swimming teams like to compete, the same motives are present among members of a band.

The Competition is a judged contest in which bands are rated on various musical bases by outstanding musicians. Of late, many charges of incompetence and unfairness among judges have caused the Competition to give way to the Festival at which all bands perform individually for each other to hear, but are not judged or scored. In the latter arrangement, the Massed Band has become rather popular in some districts. In most cases all students of every band participate, sitting in formation with students of like instruments from other schools. Other times the best students from bands in an area are picked and sent to make up one evenly balanced band which in turn performs for a concert audience.

The arguments often wax hot concerning these two types of comparative procedure. It seems there are points in favor of each. Probably the greatest difficulty confronting the Competition arises from the necessity of choosing judges who are musically competent, yet who also know school problems. It is inevitable that judges will listen to bands with different ideas or points in mind. One may hear harmonies predomi-

nantly, the next rhythmic context, the third melodic interpretation and so on. Classifying these items on their judging sheets does not alter this situation.

The problem of judging is extremely subjective. In a track meet the electric camera offers indisputable evidence with its picture. But if a band is out of tune, what human ear would be capable of distinguishing whether it was out 14%, hence deserving of an 86% score, or 15% in which case it would score 85%? On the face of it, an objective evaluation is preposterous. Even a sensitive cathode-ray oscilloscope would scarcely detect a difference of that amount.

Judges, being human, try to rate every band as high as possible. Many directors feel that bands are rated entirely too close to each other--four superior, six excellent bands out of a group of twelve entries, for instance. Such a judgment ruins the value of a contest. Few people can be pleased with a tie in anything. Most choose to win or lose, but not to draw.

Proponents of the Festival argue that this form of performance retains all the good features of the Competition but eliminates the possibility of disappointment on the part of any band or director. They maintain that students themselves judge and compare the various bands, which is really the purpose of getting together anyhow.

If school bands enter a Competition aware that judging is subjective, compete, and come out below first place, the result should inspire both director and band members to improve their deficiencies. Losing takes far more sportsmanship than winning. Perhaps in that phrase we may have condensed much of the real objection to Competitions!

INCENTIVES

Why do high school students take band? Why do they work, or why don't they work? Why do they practice to excel--if they do?

The first answer, unquestionably, is music. The dischords and conchords, the ebb and flow of rhythmic, melodic, and harmonic variety and coloring offer each emotional life a chance to develop and express itself. It is imperative that no director prostitute this inevitable effect of good music. Through no effort of his, he is given a medium of appeal stranger and stronger than that of any other school subject.

The band or the director that spends a majority of time on any single line of procedure, to the exclusion or great reduction of that broad musical experience which students have a right to expect, is violating what is probably his basic prerogative. We realize that on occasions it is expeditious or advisable to make small concessions for reasons

other than musical achievement. That is reasonable. Schools are democratic and practical institutions. Any other approach would be foolish. But when those small concessions grow into a solid half year of marching, or four months' work on one contest number, they are no longer either small or concessions; they are major barriers to the purpose of music at its best. We are not putting all the blame for such a condition on the director, for it does not all belong there.¹ But we insist that if the director himself does not go to bat for the highest principles of the movement he is furthering, all cannot be called well for him. Even with the tremendous popularity of music in the public school, there is still a lot of pioneering to be done. If the band director is not willing to do it, who is?

The second answer to the problem of incentives is based on the human instinct of gregariousness, and the desire to excel. Some would call this latter reason the desire to show off; that may be overstating the case. We refer to a whole body of incentives--medals, awards, pins, uniforms, solo competitions, student control groups, and many others--all of which are being used to excellent advantage in schools represented in this survey. The only danger a director must watch in this regard is that of minor incentives overshadowing the

¹ See Modesto report, page 105.

major incentive, music. We found that such a situation rarely even threatens.

The third answer might be called an enlargement of the above-mentioned wish to show off. Upon analysis, however, the desire to perform music seems in part to be much more deeply rooted. It is a true altruistic spirit which expresses itself in a student wanting others to see and follow this new trail to happiness. We believe that the normal adolescent likes to be seen as part of an active group. But more than that, he likes to be part of it because it can express his emotions impersonally, without directly involving him! Directors find that the more performances they can schedule for the band, the better will be its attitude and response. We encourage performances of all kinds, based always on a high musical standard.

One more point should be mentioned. Under the heading, Competitions and Festivals, it is discussed in further detail. Students are innate competitors in everything--girls, boys, clothes, grades, haircuts and hairdos, shoes, athletics, social organizations--the list could be extended indefinitely. The reason why chair competitions are so successful with most school bands represented in this survey is that they capitalize on this human urge to compete. The desire to play solos or in small groups, the will to play first trumpet or horn or

clarinet instead of second or third, the occasional desire to handle the stick on a number, all represent perfectly normal, competitive drives. Most directors are using these drives in a skillful way, and it is to be encouraged.

Directors will profit by keeping before students the fact that it takes hard work to accomplish anything worth while.¹ A musical instrument is one of man's most complex inventions; it cannot be mastered overnight. There is a thrill in seeing that mastery come ever closer. Two days ago the student could not play that Bb arpeggio; today he can! How did he do it? By practice--hard work! Hence, we conclude that achievement in itself offers a strong incentive to practice.

Because of that one fact, even if for no other reason. Again,

change in band see **REHEARSAL TECHNIQUES** results in better

musical coloring and thus better interpretation of the music. Rehearsal Techniques may be grouped into two divisions; must be considered imperative in the light of this criterion. problems having to do with music directly, and those pertaining

There is a great temptation, particularly in communities ing to class organization. In the first group would come not acquainted with music's real purpose in their schools, techniques such as the "hold" baton technique,² the necessity for the director to abandon techniques which he knows are for not working too long on one problem or with one section, vital in favor of popular styles. Of the latter, the use of tuning (already discussed), sight reading, approach to new part under the heading, literature. The latter, of course,

1 See report on Oakland City Schools, page 106.

2 Used by Sacramento, Santa Cruz, Watsonville directors.

music and the like. In the second group would fall topics such as discipline (already mentioned), band seating position, student fitness for certain instruments, and other ideas of this nature.

It may be said that any technique which keeps uppermost in the minds of both director and students the fact that music itself ranks first, and which lends itself to better promotion of that fact, is to be advocated for use as a specific classroom technique. For instance, the suggestion offered many times by different directors--watch that you do not talk too much--is typical because too much talking deflects students' minds to trends of thought other than the musical problems at hand. Hence, it must be discarded because of that one fact, even if for no other reason. Again, a change in band seating position which results in better musical coloring and thus better interpretation of the music, must be considered imperative in the light of this criterion.

There is a great temptation, particularly in communities not acquainted with music's real purpose in their schools, for the director to abandon techniques which he knows are vital in favor of popular appeal. This has been discussed in part under the heading, Incentives. The director, of course, is responsible to the community, but he is likewise responsible for the musical development of students in his band. We

suggest, therefore, that concessions be made sparingly and with great care, for the task of regaining them, once they are made, is little short of superhuman.

Throughout this thesis, under the heading, Rehearsal Techniques, are listed several hundred direct classroom procedures. They are not theory. They are bases of action achieved by long and strenuous experience in the field of band direction. Each suggestion had its origin in some specific problem or difficulty. Each grew into the general technique of the director because it added just that much more to the daily rehearsal which in turn became a stronger incentive. We urge that these techniques be read and reread carefully. In no other source, to our knowledge, will there be found as many authoritative workable ideas.

SIGHT READING

The ability to read music at sight is one of the major accomplishments of any competent musician. All teachers are familiar with the "talented young man" who can play Herbert Clarke trumpet solos, or the Mendelssohn violin concerto, or Chopin piano etudes passably well but who cannot read accurately a simple six-eight measure march. The weakness, paradoxically, is often strength in the form of unusual memory,

which temporarily has replaced the necessity for reading at a sight. Students who, when they miss notes, immediately do one of the following: A certain routine must be established in the minds of young students. They must learn to look at the key signature, tempo and expression marks, rhythm indication, and any other signs noted by the composer or arranger, before they start of playing any number, even a familiar one. And in this case, "look at" means interpret. A casual glance is not enough. The signs and indications must register in the student's mind, in terms of musical interpretation. is aim, and students should Secondly, it is necessary to teach students the use of peripheral vision. A player can look at both the music and the director's baton at once. It is well for the director to demonstrate this ability, often enough to keep it before his students. This can be done easily by having members watch a spot on the wall behind him while he walks around the room and points out that they can see both him and the spot. Again, let students look intently at their music but be aware of the director's movements at the same time. The ability to visualize an arc approximately 160 degrees wide is inherent in most normal individuals, but it must be brought to their attention and then cultivated until its use becomes habitual.

We are inclined to favor holding fairly close to indicated tempo marks on the first reading, whether or not a

majority of the band can stay with the director. All teachers know students who, when they miss notes, immediately do one of two things: slow down, or stop. Such a reaction is neither a good personal habit nor good musicianship. Rhythm is absolutely basic to music. To break it is to throw away any possibility for building on it the other three phases of music, melody, harmony, development.

Like any other difficult achievement, the ability to sight read must be developed by continual practice. Such practice must be directed toward this aim, and students should be aware that such is the immediate purpose.

The rapid reader has a tremendous advantage over his slower neighbor. He can devote most of his attention to interpretation, phrasing, shading, and other such qualities which make music enjoyable and more artistic, while his slower friend is struggling with notes.

It might not be amiss to add that the director who is not at home with a full score, or who does not read at least passably well in the five center-staff clefs (baritone, bass, alto, treble, tenor) rather than just the pianistic treble and bass, has a thing or two to work out toward his own further musical development.

THE SCHEDULE

One of the chief difficulties confronting most band directors in California is the six-period schedule. In a few cases it has been still further cut to five periods! Six periods were minimum in this survey; nine were maximum.

No director interviewed thought six periods sufficient for an adequate music department. The reason is obvious. Five periods are required for college preparatory or graduation demands. In the one remaining period, students face a choice from dramatics, art, music, shop, any number of vocational subjects, not to mention the necessity for study time. Suppose they should want two music courses? Then, too, a definite negative mental set is induced by such a schedule relative to required subjects, because students not only have to take certain courses but also are shut out of electives.

Public reaction to school music has broken down much administrative objection to a full music program. There is still plenty of opposition, however.¹ In a school of 500 students, there may be four or five English or history teachers as compared with one music teacher. In a high school as large as Sacramento High (2846 students) the ratio of academic teachers to music instructors is tremendous. These

¹ See King City Report, page 44; Paso Robles report, page 66.

academic teachers, in turn, are faced with the necessity of fulfilling certain demands made upon them by the colleges and universities, hence do not favor giving up their class time for optional or elective courses.

A little arithmetic shows that a schedule of eight 45-minute periods consumes exactly the same amount of time as one of six 60-minute periods. By beginning school 15 minutes earlier, taking five minutes off lunch period, ending 15 minutes later, eight 50-minute periods may be scheduled. The extra two periods double the school's efficiency in giving broader educational opportunities to its students. And that is the chief purpose of education today! The aim of any school administration dares not be otherwise, for to contradict it is to stand against the best educational opinion of the time.

Music is essential to any well balanced educational program. If the director believes this, and there are few who do not, then he should be willing to fight for it, and fight with all his ability.

THE ABILITY TO RELAX

The band director is subject to continual strain, because he is dealing with a subject so much a part of emotional living. If he gets poor response he feels

emotionally defeated; if the response is excellent, his emotions may be keyed up to a very high pitch. In either case, emotional and nervous energy are expended.

To curb such tension is almost impossible; it is too strong to handle that way. But it can be directed in such a way that it does not build up to a breaking point, by the simple art of nervous relaxation. This may be accomplished by muscular relaxation, by a series of deep breaths or some similar practice. The aim is to let go, nervously. One teacher, not a band director, said she let herself feel like a barrel of lead; shapeless, absolutely dead weight. The period of relaxing did not take over a minute, yet it completely broke all semblance of high-pitched reaction.

A free and easy style of baton technique in itself may serve to accomplish this breaking down of tension. Possibly stepping off the podium and back again might be the answer. Whatever the director finds will cause him to relax nerves and emotions will be the solution.

Comparing our two interviews, a marked difference in nervous and psychological reactions of most directors was notable.¹ It would be begging the question to attribute the

¹ The first interview took place near the end of the Spring school term, the second early the following Fall. See Introduction, page x.

difference to a summer vacation in itself. None of the directors was physically broken down, although most were tired and could have used a week of rest. That week would have been sufficient for physical restoration. What took longer was resting nerves and emotions.

If one watches experts in almost any field--Jascha Heifetz, Jose Iturbi, Pierre Montieus, Jesse Owens, Joe Louis, any top-notch football team--he will note their perfect direction of energy coupled with almost complete freedom from nervous tension. According to some students of applied psychology, this ability to drive at top speed one period, relax completely the next, has been the mark of most great men.

Students respond almost instantly to a director's emotional set.¹ For their sakes as well as his own, it is vital that the instructor adjust himself at this point.

DIRECTOR ATTITUDE

Because the music director is dealing in an emotional subject, his problem of a balanced attitude in the band room is doubly hard. Is he over-serious, too critical, too stern? Then he is blocking the student's conception of music which should give emotional release and satisfaction. Is the

¹ See Livingston report, page 103.

director lax, too familiar with students, trying to put on the "good fellow" act? Then he is unfaithful to the demand of music for the highest type of intellectual concentration and for utmost physical application and control. Indeed, the balance is exceedingly difficult.

One thing at least is certain. The best director approaches his band with the attitude that he, too, is recreating human experience along with his students and is the director only by virtue of broader experience and wider emotional horizons. He is serious but not stern, diligent but not driving, intense without being fanatical. Above all else, HE MAINTAINS A HEALTHY SENSE OF HUMOR! He remembers the zest and vim of his youth, and bends every effort at direction, not suppression, of that vital drive. He is the Director, and his job is to direct students along musical paths.

The good director knows that he made, and still makes, mistakes. He acknowledges them, apologizes for them if they happen to be personal, goes on working. His students, sensing that his attitude identifies him with them in a common cause and on a human level, respond enthusiastically.

It is well for any director to recall, if he may have forgotten, that his purpose is not Friday night's concert, but is rather to unfold for his students the life enrichment value of good music.

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APPENDIXA List of Musical Terms¹

This list, now in use in the Oakland School Department, is the most concise, practical collection of musical terms with which students come in contact that the writer has yet found. It contains no unusual idioms but concerns itself with musical terms, note divisions, key signatures, tempo, dynamic, and interpretative marks in common use. It is in no sense a musical dictionary; we can rely on Grove for that. To every new director, as well as to those more experienced, it will prove a source of great value in solving the problem of musical delinquency in the band.

The Mancini System of Measured Rhythm²

Rhythmic weakness is a moot point for all directors. The reason is that rhythm is difficult to visualize; students can't see it. A director may vocalize or tap rhythms interminably, yet have students fail to get the idea.

This system, by furnishing a rhythmic yardstick, offers

1 Compiled by Mr. Franklin Carter, Music Supervisor,
University High School, Oakland, California.

2 Compiled by Frank Mancini and Harold H. Bartlett, Modesto,
California.

a definite, infallible guide which students can see. With it, every band member can determine exactly when any note in any musical pattern is played.

To the reader's question, "Does it work?", we assure him it does.¹

Bibliography

It is desired to call attention to the bibliography listed in this thesis. Books and methods mentioned are excellent. The Goldman edition, especially, should be of great interest and value as an aid to building a broad band repertoire. The reader will find that a few hours spent looking over these works will more than repay him.

- 1 Three directors interviewed, those at Martinez, San Juan, and Turlock, use this system. Several others use parts of it. Published only last year (1939) it has already spread as far East as the Mississippi River and is making advocates everywhere.

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TABLE OF COMPARISONS

School	Enroll- ment	Adv. band	2nd band	3rd band	School instr.	Page
Sacramento High	2846	65	22	42 ¹	** ²	110
Oakland (Tech)	2495	36	18 ³	--	**	106
Modesto	1769	92	25	29 ⁴	**	104
Salinas	1200	57	25	38	32	68
Watsonville	1112	80	52	23	58	93
Monterey	973	89	34	--	52	49
Santa Cruz	925	76	36	--	46	80
Turlock	902	57	37	--	**	113
Reno (Nevada)	856	75	50	26	**	108
San Luis Obispo	744	70	--	--	19	74
Hollister	729	60	--	--	25	38
San Juan	503	74	--	--	**	112
Gilroy	460	80	--	--	31	24
Alhambra	446	75	--	--	**	101
Pacific Grove	433	46	--	--	25	56
Livingston	428	70	--	--	**	103

1 Drum and bugle corps. Military band, also, of 26.

2 Not part of survey. See footnote, page 101.

3 Fall term, 1939-40, enrollments low. See page 106.

4 Wind instruments class.

TABLE OF COMPARISONS

(continued)

School	Enroll- ment	Adv. band	2nd band	3rd band	School instr.	Page
Paso Robles	353	30	--	--	14	63
Arroyo Grande	300	35	--	--	9	1
King City	294	40	--	--	28	43
Gonzales	223	25	--	--	14	32
Atascadero	206	29	--	--	22	7
Templeton (Orch)	85	20	--	--	13	88
Boulder Creek	70	25	--	--	21	13
Coast	67	21	--	--	16	19